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## CONTENTS.

	PAGE
A WORD OF WARNING . . . . .	227
AN INTERESTING MEMORIAL OF TWO GREAT AUTHORS. Anna Benneson McMahan . . . . .	229
STORY OF AN EARNEST LIFE. Wallace Rice . . . . .	231
A BOOK ABOUT RUGS. Frederick W. Geokin . . . . .	232
TWO VIEWS OF SOUTHERN RECONSTRUCTION. Edwin E. Sparks . . . . .	234
EPOCHS AND EPOCH-MAKERS. Josiah Renick Smith . . . . .	235
THE PSYCHOLOGY OF PLAY. Frederick Starr . . . . .	237
RECENT POETRY. William Morton Payne . . . . .	238
Meredith's <i>A Reading of Life</i> .—Yeats's <i>The Shadowy Waters</i> .—Morris's <i>Harvest Tide</i> .—Binion's <i>Odes</i> .—Lynagh's <i>Poems of the Unknown Way</i> .—Gwynn's <i>The Queen's Chronicler</i> .—Leggo's <i>Town and Country Poems</i> .—Treach's <i>Deirdre Wed.</i> .—Lounsbury's <i>An Iscaul Idyl</i> .—Arnold's <i>The Voyage of Ithobal</i> .—Williams's <i>The Oxford Year</i> .—The Book of the Horace Club.—Lady Lindsay's <i>The Prayer of St. Scholastica</i> .—Hartsasee.—Rico's <i>Song-Surf</i> .—Cawein's <i>Weeds by the Wall</i> .—Malone's <i>Songs of North and South</i> .—The Book of Jade.—Robertson's <i>The Dead Calypso</i> .—Kenyon's <i>Poems</i> .—Knowles's <i>On Life's Stairway</i> .—Miss Becker's <i>The Glass of Time</i> .—Miss Hay's <i>The Rose of Dawn</i> .	238
BRIEFS ON NEW BOOKS . . . . .	245
Vital problems of English life and politics.—Views of 18th century family life.—True and false use in English.—The American "Who's Who" in revised form.—Another account of the man in the Iron Mask.—The disease of life in great cities.—The humor of English etymology.—The reality of spiritual knowledge.—A new biography of General Grant.	245
BRIEFER MENTION . . . . .	248
NOTES . . . . .	249
THE SEASON'S BOOKS FOR THE YOUNG . . . . . (A list of forthcoming publications.)	250
LIST OF NEW BOOKS . . . . .	252
TOPICS IN LEADING PERIODICALS . . . . .	255

## A WORD OF WARNING.

The system of publishing books at net prices, with a uniform discount of twenty-five per cent to the trade, as agreed upon last Spring by the American Publishers' Association, is now supposed to be in full operation, and many people who are neither publishers nor booksellers will be interested in learning how it works. It will be remembered that we gave our hearty approval to the plan because it promised to rehabilitate the old-time book-store, and because we believed the book-store, which seemed to be fast passing out of existence except in a few of the largest cities, to be a civilizing agency that no community of any size could afford to dispense with, to be an institution worthy of making some sacrifice to preserve. Under the ruinous system of competitive prices as fixed by retailers, and of discriminations in favor of large purchasers as allowed by publishers, the bookseller, in the good old sense of that term, was going the way of the dodo and the megatherium.

In comparing the old system with the new, let us take the "dollar book" as a convenient basis for our discussion. That book, as we all know, although listed at one dollar, and thus advertised, found few purchasers at so high a price. The only people who paid a dollar for it were those who ordered it by post from the publisher (in which case the latter paid the charges), those who lived in out-of-the-way places or in places where a single bookseller took an unwise advantage of his monopoly, and those who were imposed upon by unscrupulous dealers in cities where the usual discount was to be had by all who asked for it. The true retail price of this book was eighty cents, thus allowing the dealer, who paid sixty cents or less for it, a profit of at least one-third of the wholesale price.

Now under the net system, as explained with great care by the publishing interests that have been influential in securing its adoption, this dollar book—that is, any new book, not a novel, that would have been listed at one dollar under the old system—must be listed at eighty cents, and sold by the publisher to the bookseller for sixty cents, thus allowing the

latter exactly the same profit as before. The object of the new system, as has been repeatedly declared, is to eliminate the artificial price altogether, and make the published price of a book correspond to the price at which the book-buyer obtains it. While the system, in this aspect, has for its purpose to keep the retail price down, in its other aspect its purpose is to keep the price up to the net figure by refusing to supply dealers who make a practice of underselling. As far as the public has given its approval to the new system, it has been with the distinct understanding that both of these purposes should be maintained by publishers in good faith. The refusal to supply dealers who are not willing to adhere to the list prices of books is possible only through the concerted action of the publishers, and such a combination in restraint of trade would rightly be viewed with suspicion were it not for the compensating features whereby the purchaser is protected from the imposition of the old artificial list price, and whereby the true interests of the retail dealers are conserved.

The word of warning which we have to address to publishers is this. If it should appear that they are taking advantage of the new system in their own interests alone, and ignoring the interests of book-buyers, they would clearly be acting in bad faith toward the public. In other words, if their new net prices should turn out to be substantially the same as their old retail prices, thus increasing by twenty-five per cent the amount paid by purchasers for their books, the trick would soon be discovered. They are bound by every consideration of fairness not to do this, and not to appear to be doing it; should they fail to recognize this obligation, their sympathy for the declining trade of the bookseller will quickly be recognized as so much hypocrisy, and as quickly resented by the public. To come back to our illustration of the dollar book, they are bound to make the published price of this book eighty cents; the best way to convince the public that they are thus acting in good faith is to base all retail prices upon multiples of twenty, instead of basing them upon multiples of twenty-five, as in the past. In trying to gain popular acceptance for the new system, the publishers have given us every reason to believe that they were not actuated by a desire for gain so much as by a desire to simplify the whole question of prices and discounts, and to restore the retail book trade to something like its earlier flourishing condition.

It is legitimate for them to expect an indirect benefit from the improved conditions of bookselling; it is not legitimate for them to expect higher prices for their books than heretofore.

We have been examining with much interest the prices set upon publications announced for the present season, in order to gain some idea of the extent to which publishers are recognizing their obligations under the new system. The evidence that they are so recognizing these obligations is not as convincing as we could wish. In some cases, we find that practically all prices are, as heretofore, multiples of twenty-five cents; in other cases, we find that some prices give evidence of the new system, while others do not; in still other cases, we find a close approach, at least, to a systematic attempt at readjustment. One page of advertisements, for example, covering six announcements of a certain firm, gives us the following net prices: \$1.80, \$0.84, \$1.20, \$0.90, \$1.35, and \$1.10. These figures are a little puzzling, but they certainly indicate an attempt to deal fairly with the public. Another page yields these net prices: \$1.15, \$3.75, \$2.50, \$3.00, \$2.00, \$1.75, and \$1.00. If these are books that would have been priced, under the old system, respectively at \$1.50, \$5.00, \$8.25, \$4.00, \$2.50, \$2.25, and \$1.25, we get approximate reductions of twenty or twenty-five per cent, but we need to see the books themselves to feel sure about it. Still another specimen page gives us the following net prices: \$1.50, \$1.25, \$2.00, \$1.00, \$7.50, and \$2.50. Here there is no indication that the prices are lower than they would have been under the old system, although it is, of course, quite possible that in every case the price might have been twenty or twenty-five per cent higher. But we think the publishers are acting unwisely, if that be true, in failing to make the fact more apparent to the casual reader. In a word, the ultimate success of the new system will depend, not upon publishers' agreements and disciplinary measures, but upon the approval of the public; and the public, which is naturally suspicious in all matters that directly concern the pocket, should be made to understand in the clearest possible terms that it will not be asked to pay more for its new books than it has paid in the past. We believe that the simplest and best way of convincing the public that their purveyors of books are acting in good faith would be, as we have already suggested, to make the list prices of all new books multiples of twenty cents.

Another aspect of this general question is in urgent need of consideration. We have seen what are the duties of publishers toward the purchasers of books under the new system; something must now be said concerning their duties toward the authors of books. In this country, the prevailing royalty, as we all know, is ten per cent of the retail price of the book. As compared with the royalties paid in other countries, it is a low rate, and certainly should not be made any lower. Again taking our dollar book as a convenient example, we see that under the old system an author received ten cents for every copy of the book sold. Since the publisher got about sixty cents for the book, it amounted to paying the author one-sixth of the publisher's receipts. Also, since the book sold at retail for eighty cents, the author got one-eighth of the price paid by the individual purchaser. Now let us see how this arrangement is affected by the system of net prices. Assuming that the publisher acts fairly toward the public, and lists this book at eighty cents, the author, on a ten per cent royalty, would receive only eight cents a copy. In other words his earnings would be reduced one-fifth to the gain of the publisher. This is clearly wrong, and should be remedied by increasing the customary royalty to twelve and one-half per cent. In other words, an author, to be as well off as he was before, must still receive his ten cents a copy on the dollar book, which means one-eighth of the net retail price. Authors are proverbially careless of their own financial interests, but this question is one that affects them so seriously that they will have to take it into account, and insist upon the new basis of agreement with their publishers, should the latter fail to take the initiative in thus doing simple justice to the men whose books they publish. If publishers should show a disposition to cling to this special margin of profit accruing to them under the new system of prices, an American Walter Besant will need to arise to convince them of the error of their ways, and to champion the rights of American authors.

AN elaborate subscription edition of the works of James Fenimore Cooper, in thirty-two volumes, is announced by Messrs. D. Appleton & Co. Mr. Paul Leicester Ford will contribute a life of Cooper and a general introduction to the edition, and special introductions will be supplied to the "Leather-Stocking Tales" by Rev. Edward Everett Hale and to the "Sea Tales" by Captain A. T. Mahan. A noteworthy feature will be the inclusion of the famous series of steel engravings by F. O. C. Darley.

#### *AN INTERESTING MEMORIAL OF TWO GREAT AUTHORS.*

(London Correspondence of THE DIAL.)

The finding of any unpublished writing from the pens of two such illustrious authors as John Stuart Mill and Robert Browning would seem to be an extremely unlikely event at this late date. However, this interesting experience has lately been mine in London. The literary world has long been familiar with the fact that the first poem written by Robert Browning — "Pauline" — was published anonymously; that it was either completely ignored, or for the most part reviewed unfavorably, John Stuart Mill being one of the few who cared to enter somewhat closely into the study of the poem. But when he offered a notice of it to "Tait's Magazine," his contribution was rejected by the editor on the ground that the book had already been noticed in a previous number, — said notice consisting merely of one line: "Pauline, a piece of pure bewilderment." Mill being young and obscure — for this occurred when Browning was but twenty-two and Mill but twenty-eight years old, — and having access to the pages of no other magazine, his comment was unpublished at the time, and has remained so, I believe until now.

Copies of the first edition of "Pauline" are now extremely rare; but within the past year the particular copy owned first by Mill, afterward by Browning himself, and later presented by him to John Forster, has become the property of the South Kensington Museum in London. For some reason it was withheld from the "Forster Collection" bequeathed to the Museum at Forster's death; and the librarian looked not a little amazed when I asked for it, answering, "How do you know we have it? It is not on our catalogue." However, no other formality than my register of name and address was necessary to bring the book out of its locked cupboard and into my hands, with the privileges of such memoranda as I should care to make. It proved to be even richer in interest than I had anticipated, containing not only Mill's marginal annotations in pencil and Browning's rejoinders with the pen, — sometimes accepting, sometimes rejecting Mill's strictures, — but also on the blank pages at the end Mill's entire article, still legible though written with the pencil, and probably in the exact words as rejected by "Tait's Magazine" sixty-eight years ago, before either poet or critic suspected his own future fame. This belated book-review, now receiving its first publication, can hardly fail to have a keen interest for lovers of literature; nor can they fail to speculate on the probable loss to Browning by its suppression, in those early days when he waited so long for any kind of recognition from the public. To be sure, Mill's comments are far from being altogether flattering, but to a young writer any serious treatment is better than absolute indifference. Here is the review:

"With considerable poetic powers, this writer seems to me possessed with a more intense and morbid self-consciousness than I ever knew in any sane human being. I should think it a sincere confession, though of a most unlovable state, if the 'Pauline' were not evidently a mere phantom. All about her is a halo of inconsistency, — he neither loves her nor fancies he loves her, yet insists upon talking love to her. If she existed and loved him, he treats her most ungraciously and unfeelingly. For all his aspirations and yearnings and regrets point to other things, never to her; then he pays her off toward the end by a piece of flummery amounting to a modest request that she will love him and live with him and give herself up to him without *his loving her*, — *moyennant que* he will think her, and call her everything that is handsome, and he promises her that she shall find it mighty pleasant. Then he leaves off by saying he knows she shall have changed his mind by tomorrow, and begins 'those intents which seem so fair,' but that having been thus visited once no doubt he will be again, — and is therefore 'in perfect joy,' and luck to him! as the Irish say.

"A canto of most beautiful passages might be made from this poem, and the psychological history of himself is powerful and truthful — *truth-like* certainly, all but the last stage. That, he evidently has not yet got into. The self-seeking and self-worshipping state he well described, — beyond that, I should think the writer had made, as yet, only the next step, viz., into disguising his own state. I even question whether a part of that self-disdain is not assumed. He is evidently dissatisfied, and feels part of the badness of his state; he does not write as if it were purged out of him. If he could once muster a hearty hatred of his selfishness, it would go; as it is, he feels only the lack of good, not the positive evil. He feels not remorse, but only disappointment; a mind in that state can only be regenerated by some new passion, and I know not what to wish for him but that he may meet with a real Pauline.

"Meanwhile he should not attempt to show how a person may be recovered from this morbid state, — for he is hardly convalescent, and 'what should we speak of but that which we know?'

"Pauline" was published in 1833, and that Mill's annotations were seen by Browning soon after they were written is probable from the fact that on the fly-leaf is written in his own hand "R. Browning, October 30th, 1833." The inscription on the next page, "To my true friend, John Forster," is probably of much later date.

Browning's answers to Mill's marginal notes are highly interesting. Apropos of the lines, —

"I rather sought  
To rival what I wondered at, than form  
Creations of my own; so, much was light  
Lent back by others, yet much was my own."

Mill wrote :

"This writer seems to use 'so' according to the colloquial vulgarian in the sense of 'therefore' or 'accordingly,' from which occasionally comes great obscurity and ambiguity, as here."

To which Browning responds :

"The recurrence of 'so' thus employed is as vulgar as you please; but the usage itself of 'so' in the sense of 'accordingly' is perfectly authorized. Take an instance or two from Milton: 'So farewell Hope, and with Hope, farewell Fear.' — 'So on he fares and to the border comes of Eden.' — 'So down they sat, and to their viands fell.' — 'So both ascend in the visions of God.' — 'So death becomes his final remedy.' — 'So in his seed all nations shall be blest.' — 'So law appears imperfect.' — 'So all shall turn degenerate.' — 'So violence proceeded, and oppression.'

Browning's well-known later disapproval of his

own early work is here definitely stated, these words being written opposite the title-page :

"The following poem was written in pursuance of a foolish plan which occupied me mightily for a time and which had for its object the enabling me to assume and realize I know not how many different characters; — meanwhile the world was never to guess that 'Brown, Jones, Smith, and Robinson' (as the spelling-books have it), the respective authors of this poem, the other novel, such an opera, such a speech, were no other than one and the same individual. The present abortion was the first work of the Post of the batch, who would have been more legitimately *myself* than most of the others; but I surrounded him with all manner (to my then notion), poetical accessories, and had planned quite a delightful life for him. Only this crab remains of the shapely Tree of Life in this Fool's paradise of mine. R. B."

But to students of Browning's inner life, perhaps the most interesting page of all is the last one of the volume. Perhaps others have wondered, as I have, why this poem is always printed with the date, "Richmond, October 22nd, 1832," since Browning never lived at Richmond. In this volume Browning has underlined *Richmond*, and added :

"Kean was acting there; I saw him in Richard III. that night, and conceived the childish scheme already mentioned; there is an allusion to Kean, page 47. I don't know whether I had not made up my mind to act, as well as to make verses, music, and God knows what, — *que de chateaux en Espagne!*"

The lines on page 47, referred to, are these :

"I will be gifted with a wondrous soul,  
Yet sunk by error to men's sympathy,  
And in the waste of life; yet only so  
As to call up their fears; and then shall come  
A time requiring youth's best energies; —  
And straight I fling age, sorrow, sickness off,  
And I rise triumphing over my decay."

It must have been one of the last, if not the very last, of Kean's performances when Browning saw him, for Kean was then acting but seldom, and he died in the following May. The critics have been in the habit of attributing "Pauline" mainly to Shelley's influence over Browning, but no one seems to have interpreted this passage with any reference to Kean, or to be aware that he had any part in inspiring this "first heir of the invention" of Robert Browning. This will be "new matter" for the Browning societies, direct from headquarters.

A coincidence occurred to me just here, perhaps sufficiently striking to be worthy of mention. As I raised my eyes from this "Kean" note, I saw hanging exactly opposite a life-size painting of Edmund Kean as Richard III., painted by John James Hall. It was the merest accident, of course, that I had chosen the one seat in the room where this could have happened. Yet for the moment it gave me a distinct thrill, almost a shock, as if some magic had called up the actor's presence as Browning saw it; and for that moment Kean and Browning and Mill seemed more real presences than the actual persons in the room, — an impression scarcely dimmed as I write now to describe a book so long inaccessible, but vital with the touch of two of the greatest minds of our century.

ANNA BENNESON McMAHAN.

*The New Books.***STORY OF AN EARNEST LIFE.\***

Only too few public careers in America have attested the single-minded devotion to principle which marks the life of the lawyer, legislator, soldier, governor, senator, and presidential candidate whose story is told by himself in the large octavo volume styled "Personal Recollections of John M. Palmer." Though presented in a manner far too artless to claim attention as literature, the book is so successful in interpreting the man to his innumerable friends and acquaintance that it is deserving of every attention from students of history and public polity.

John McAuley Palmer was born in Scott county, Kentucky, September 18, 1817, the son of a cabinet-maker who served his country in the war of 1812, and grandson of a revolutionary pensioner. The lad was reared by a God-fearing father who placed his earthly trust in the doctrines of Thomas Jefferson and hated slavery with a hatred so thorough that it led to his removal from Kentucky to Madison County, Illinois, in 1831. It is to be observed, also, that the elder Palmer was one of the first advocates of total abstinence in a place and time when persecution followed rebuke of an almost universal custom of liquor-drinking. The boy attended Shurtleff College at Upper Alton, an institution which claims the distinction of being the "oldest college in the Mississippi Valley," supporting himself by manual labor during his schooling and entering upon the study of law before obtaining his degree. He was admitted to the Illinois bar in December of 1839, Stephen A. Douglas being his sponsor to the court, his political shallop having then been launched through his acceptance of the nomination for county clerk a few months before. In 1842, young Palmer married Miss Malinda Ann Neely, such success as a young practitioner could boast having already fallen to his portion. In 1843 he was elected probate justice of the peace by a large majority, retaining his office until it was abolished by the constitution of 1848, an instrument in the making of which he had a full share, being a delegate to the convention which formulated it. In 1851 he was elected a senator of Illinois, taking his seat in a legislature which

numbered many men of great distinction, then and in after life.

In 1854 the passage of the Kansas-Nebraska bill by Congress sent John M. Palmer, always a hater of slavery though never an abolitionist, over to the new-born Republican party. He assisted at the organization of the party in Illinois, was permanent president of the Bloomington Convention in 1856, and went as a delegate from that to the National Republican Convention which convened at Philadelphia in July of the same year. In September, 1859, he was unanimously nominated for Congress, but was beaten by four thousand votes, John Brown's attack upon Harper's Ferry strengthening the opposition. Palmer was a delegate to the Republican State Convention at Decatur in May, 1860, and to the National Convention in Chicago a few weeks later. He served as one of the five Illinoisans in the Peace Convention on February 4, 1861, and while there was reconciled to Douglas, with whom he had quarrelled on leaving the Democratic party.

Upon the outbreak of the Civil War Palmer was sent to Cairo by Governor Yates, and upon his return was chosen Colonel of the Sixth Congressional District Regiment, the Fourteenth Illinois Infantry. The modesty of the man leaves much of his military service unrecorded, but he was with the reinforcements after the battle of Wilson Creek and through the Springfield campaign, and was made brigadier-general on December 20, 1861, taking command of a division of Indiana volunteers in the operations of General Grant against Island No. 10. He was at the battle of Stone River, and was made major-general soon afterwards. Efficient services were rendered by him at the battle of Chickamauga, but he regarded the breaking-up of the Twenty-first Army Corps as a reflection upon the entire command and resigned his office. Lincoln refused to accept the resignation, and put him in command of the Fourteenth Army Corps soon after. At the beginning of Sherman's invasion he was embroiled in a controversy over seniority of office with General Schofield, who had received his commission a full year later, and again resigned. Again the resignation was disregarded, and General Palmer was given command of the Department of Kentucky. The manner of his appointment is worth repeating in detail, beginning with his conversation in the White House:

"I said to him, 'Mr. Lincoln, I wrote you a letter last September, saying that I did not wish to be one of

\*PERSONAL RECOLLECTIONS OF JOHN M. PALMER: The Story of an Earnest Life. An Autobiography. Cincinnati: The Robert Clarke Company.

your unemployed generals, and you answered me on a card, saying "When I want your resignation, I will tell you." He said, 'I have a job for you now, the command of the Department of Kentucky.' I replied, 'I have commanded troops in the field during my military service, but I don't want to go to Kentucky and spend my time quarrelling with politicians.' He said, 'Go to Stanton and get your orders, and come back here at nine o'clock to-morrow, and I'll tell you who are our friends and what makes a change in that command necessary.' When I returned in the morning, I saw several persons going in and out of his room, and became slightly impatient, but when the colored door-keeper came and inquired for me, I entered the room and found him [Lincoln] seated in an office chair engaged in being shaved. He said, 'You are home folks, and I must shave. I cannot do so before senators and representatives who call upon me; but I thought I could do so before you.' We then commenced to talk of the affairs of Kentucky. I repeated what I had said the evening before about my reluctance to go to Kentucky and quarrel with the politicians, and he said, 'Go to Kentucky, keep your temper, do as you please, and I will sustain you.' Then occurred an incident which affords a key to Mr. Lincoln's policy and accounts for his successful conduct of the civil war. I was silent while the barber was shaving him about the neck, but after he was through with that particular part of his duties, I said, 'Mr. Lincoln, if I had known at Chicago that this great rebellion was to occur, I would not have consented to go to a one-horse town like Springfield, and take a one-horse lawyer, and make him president.' He pushed the barber from him, turned the chair, and said in an excited manner, 'Neither would I, Palmer. If we had had a great man for the presidency, one who had an inflexible policy and stuck to it, this rebellion would have succeeded, and the Southern Confederacy would have been established. All that I have done is, that I have striven to do my duty to-day, with the hope that when to-morrow comes, I will be ready for it!'"

General Palmer left the army in September, 1866; though General Grant offered him a brigadier-generalcy in the regulars, to which he replied, "I would rather be the police magistrate in the town where I live than a brigadier-general in time of peace." He practiced law until November, 1868, when he was elected Governor of Illinois. Two things distinguished his four years of administration: his steady resistance to the granting of all forms of special privilege, and his resentment of the authority assumed without warrant of law by the Federal authorities at the time of the Chicago fire of October, 1871.

There is a gap of four years in the autobiography, but it is known that Governor Palmer supported Greeley for the presidency in 1872. In 1876 he was one of the distinguished men sent by the Democratic party into Louisiana to secure to Tilden the votes cast for that candidate, but the endeavor to go behind the returns was unsuccessful, and Hayes took the chief magistracy of the nation. In 1877

Palmer was nominated as a candidate for the United States Senate, but declined. In 1888 he accepted the Democratic nomination for the governorship, and was defeated. In 1890 he was placed in nomination for the United States Senate once more at the Democratic State Convention, and was duly elected by the Legislature to that position the following March. In 1896, he was placed in nomination for the presidency by the Democrats who had refused to accept the regular nomination of their party at the Chicago Convention.

His first wife having died in 1885, Senator Palmer was married three years later to Mrs. Hannah L. (Lamb) Kimball, a widow, and in her arms he died September 25, 1900. To her he acknowledges help in preparing this interesting memorial of a long life well spent. General Palmer's memory will live long in the hearts of those of his countrymen who admire moral greatness and unwavering sincerity of character.

WALLACE RICE.

#### A BOOK ABOUT RUGS.\*

Rug-making in the Orient is an art, which, like all living arts, has been developed simply and naturally from the habits of life and customs of the people. Useful as we find rugs and carpets to be in our households, their relative value is beyond all comparison greater in the domestic economy of the nomad, or the man whose dwelling is arranged upon the simple model of the tent, as is the case throughout a large part of Asia. For him they are the chief furnishings of his habitation, and are a recognized form of property, scarcely less important than his weapons, his flocks, and his herds. It is no wonder then that he should strive to make them as perfect as possible for the purposes they have to serve, and as beautiful as his fancy can compass. In this way, what was doubtless in the beginning a mere industry, developed into an art which has been handed down from generation to generation, and kept alive until the present day by the conservatism of the hitherto immutable East, where manners, customs, and habits of life have persisted for centuries upon centuries substantially unchanged. Now, alas, the transforming power has appeared in the shape of foreign markets and the seductive cheapness

\* RUGS, ORIENTAL AND OCCIDENTAL, ANTIQUE AND MODERN: A Handbook for Ready Reference. By Ross Belle Holt. Illustrated. Chicago: A. C. McClurg & Co.

of foreign dyes. This transformation has been in progress for some twenty-five years or more, and latterly western merchants have invaded the rug-weaving countries, where they seek to control and direct the business of manufacturing.

Although it would seem obvious that it is for the interest of the western merchant to preserve the old methods intact, there is grave reason to fear that the Oriental craftsman's inherited skill in design, and more especially in dyeing, will in the not distant future be utterly lost. Commercialism has many sins to answer for, not least among which is the destruction of the arts of primitive peoples. Among such peoples production is never upon what we would consider a commercial basis. For example, neither time nor labor enter into the calculation of the nomad weavers as an element of cost which they need consider when selling. The members of a family work together, and having made such rugs as they require for their own use, they sell their surplus product for what they can get, be it much or little. The change comes when the opulent foreign buyers appear and compete against each other. Then it invariably happens that the stimulus of unusual demand causes haste in production and deterioration in the product; while the habit of suiting the wares to the foreigner's taste as certainly results in loss of fine perception on the part of the makers, and we wonder to what extent skill in design and in harmonious blending of color are attributable to traditional rules rather than to innate feeling.

Happily, although every kind of error conceivable in connection with rug manufacture has been persistently introduced by European and American merchants, the art still lives, albeit in a crippled condition. If anything can save it from further decay it will be the education of the people who make the foreign market. While it is too much to expect that this can proceed upon such a scale as to materially affect trade conditions, yet the publication within a year of two important and sumptuously-illustrated books about rugs and rug-weaving, and their cordial reception by the public, may be taken as a favorable symptom.

Miss Holt's book, as indicated by its subtitle, is designed as a "Handbook for Ready Reference," and as such it should serve a useful purpose. It is not intended to challenge comparison with Mr. Mumford's elaborate and epoch-making work, but "to present in concise form certain facts that may enable a novice to

appreciate the beauty and interest attaching to rugs, and assist a prospective purchaser in judging of the merits of any particular rug he may desire to buy." To the general reader who does not care to delve deeply into the details of the subject this treatment has its advantages. That there should be a good many points about which more ample information would seem desirable is inevitable under the circumstances. On the whole the leading facts are presented quite lucidly and accurately, and in very compact and readable form.

As this review is written from advance sheets it does not seem worth while to comment on minor errors which may be corrected before the book is printed. It may however be noted that while most of the proper names are correctly rendered, the spelling of Sinna for Sehna, and of Derbent for Derbend are open to objection from the point of view of scientific transliteration. There is hardly sufficient warrant for the statement that "in design and color the rugs woven to-day in the Orient are similar to the Assyrian and Babylonian textile fabrics of B. C. 1000-607 (Fall of Nineveh) and 538 (Fall of Babylon)." And it is obviously a blunder to say that there is now in the possession of Mr. Hay in England "a small rug discovered in that city [Thebes] some time between the years 666 and 358 B. C."

A book upon such a subject as that under consideration would be comparatively useless without the aid of illustrations. The twenty-four full-page reproductions of rugs with which the volume is adorned add much to its value. Twelve of these are in color, and present with wonderful truthfulness the effects of the beautifully harmonious and soft coloration of the fabrics reproduced. The other twelve, which are in monochrome, show the patterns as clearly and satisfactorily as could be expected from black and white. There are also six half-tone plates showing the conditions under which Oriental rugs are produced. The great cost of illustration in color forbids the introduction into a single volume of reproductions of all the typical weavings. The lack of such adequate illustration was a shortcoming in Mr. Mumford's book, and the plates in both books taken together supplement each other admirably and furnish material assistance to the student.

Miss Holt's book is supplied with an excellent index and some serviceable geographical tables. The list of symbols contains much irrelevant matter; and the so-called Bibliog-

raphy is merely a list of books that the author consulted in the preparation of the work.

The volume presents an attractive outward appearance, the binding, which was designed by Miss M. H. Burrell, being especially appropriate and striking.

FREDERICK W. GOOKIN.

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#### TWO VIEWS OF SOUTHERN RECONSTRUCTION.\*

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The attractiveness of the Reconstruction period of American history for doctorate dissertations is attested afresh by the appearance of "Reconstruction in Mississippi" by Mr. James Wilford Garner, and "The Reconstruction of Georgia" by Mr. Edwin C. Woolley. The task of getting the seceded States back into their "proper practical relations," as Lincoln expressed it, has been made the subject of a monograph for almost every State that revolted in 1860 and 1861. In nearly every instance these writings have been the fruits of class-room instruction and library investigation, and as such they form a strong contrast to books written by those who participated in the work they describe, being the product of a younger generation than that which engaged in the practical work of Reconstruction. The partisan spirit characterizing such books as Logan's "Great Conspiracy" on the one side, and Herbert's "Why the Solid South?" on the other, is replaced in these dissertations by a calm presentation of the testimony on both sides and conclusions reached from its study. Although one of these volumes was written by a native of Mississippi, and the other by a native of Illinois, the reader searches their pages in vain for evidences of sectional animosity or even prejudice. It is true that the darker aspect of the "carpet bag" rule appears in the Southern author, while the Northern man finds evidences of nothing much worse than extravagance in that unsavory *régime*. But that the Southern people should have been willing to return, repentantly or unrepentantly, to the bonds they had been trying to break, both authors agree in thinking would have been "unnatural" and "extraordinary."

The volume on Mississippi is the more ambitious of the two, being really a political his-

tory of the State from 1860 to 1875. The author describes the devastated condition of the State at the close of the war, and the eagerness with which many of the citizens undertook to accept the mild terms of President Johnson in the summer of 1865. But the situation was greatly aggravated by the presence of troops, and especially black troops, most obnoxious to the South. To the lax and partisan white commanders of these troops, the records point much of the friction that occurred. Mr. Garner deplores the "black laws" passed by these Johnson governments for regulating the freedman, although his abundant quotations from newspapers show a state almost reaching terrorism from the license of the blacks. Yet he sees that these laws gave to Congress, flushed with triumph and regarding President Johnson as a Southern man and sympathizer, an opportunity to gain an ascendancy, which culminated in the harsh acts of 1867. An account of the "revolution of 1875," which overthrew the Congressional governments in the reconstructed States and brought the Democratic party again into control of Mississippi, concludes an interesting and scholarly volume. In three rather distinct chapters, side phases of Reconstruction — the Freedman's Bureau, the Ku Klux, and Education — are thoroughly treated.

Mr. Woolley, in his study of "The Reconstruction of Georgia," has confined himself to the political question involved, arguing from a political-science standpoint. He weighs carefully the constitutionality of the many questions that arose in the rapidly succeeding governments in Georgia. So far as the Southern view of Congressional government is concerned, he thinks the people hated this government "partly for what it did, but more for what it was." He regards the enfranchisement of the negro as a grievous mistake, since it checked the friendly spirit of the white man toward him, a check from which it has not yet recovered. From a political viewpoint also he thinks it was a mistake. The Republicans lost the support of the Southern whites who had been opposed to secession, and these formed a large party in Georgia. For a time this loss was made good by the negro vote, but not long. Reconstruction brought the Fourteenth Amendment, but a long line of decisions of the Supreme Court has determined that the Fourteenth Amendment did not achieve the nationalization of civil rights.

Mr. Woolley's excellent style of composition

\* RECONSTRUCTION IN MISSISSIPPI. By James Wilford Garner. New York: The Macmillan Co.

THE RECONSTRUCTION OF GEORGIA. By Edwin C. Woolley. New York: Columbia University Press.

appears to good advantage, since he writes from a critical or polemical purpose, while Mr. Garner aims simply to present the facts. Both narratives are timely and interesting contributions to a subject of growing interest in American history.

EDWIN E. SPARKS.

#### EPOCHS AND EPOCH-MAKERS.\*

Modern educational reading has come to be pretty highly organized ; and among its effective agencies a definite place and function have been found for the various "series" which present in compact form (usually one moderate volume) the results of scholars' studies in the world's history and biography. Standing midway between the scattered original sources and the constraint of an Encyclopædia article, these "stories" of the nations and of the nations' heroes seem to divine and to meet the temper of our time. As most of the writers of these monographs are university professors, it would seem, too, that we are learning to utilize our scholars for a direct popular advantage in a way unimagined by a former generation.

One of these series, under the suggestive—if somewhat Teutonic—title of "The World's Epoch-Makers," is that edited by Mr. Oliphant Smeaton, and intended to present, when the issue is complete, a conspectus of the most prominent movements that have taken place in theology, philosophy, and the history of intellectual development, from Buddha to the present day,—the last name being Cardinal Newman. Of the twenty-eight volumes announced, seven have thus far appeared, the subjects naturally not being chosen in chronological order ; and the three latest of these form the occasion of this notice.

In "Francis and Dominic, and the Mendicant Orders" by Professor Herkless of the University of St. Andrews, we have an account of the lives of these mediæval saints which lifts their personality into sharp relief against the confused background of their time. Though Dr. Herkless is calm, he is not cold ; and his portrayal of the lovely character of Francis of Assisi is warmly sympathetic to a degree not looked for in a Scottish professor. Yet it is just the idyllic sweetness of such a soul as that

\* THE WORLD'S EPOCH-MAKERS. I., Francis and Dominic and the Mendicant Orders. By Professor J. Herkless, D.D., of the University of St. Andrews. II., Savonarola. By the Rev. George M'Hardy, D.D. III., Anselm and his Work. By the Rev. A. C. Welch, M.A. New York: Charles Scribner's Sons.

of St. Francis that finds its quickest response in North British thought and feeling ; and we recognize without surprise that the writer has the right key to at least one door when he says : "His [Francis's] education in the school of the Troubadours, more than the education of the Church's school, prepared him for the wandering life of poverty in which his love to Christ had a lyric sweetness and his actions for men had often the character of romance."

It is made the glory of Francis, with his cardinal virtues of poverty, humility and love, that

"He spread religion beyond the cloister and carried it into family life. . . . Poverty was for Francis, as for Dominic, not simply a question of property or money ; it meant for them the sum of the virtues or graces in the character of Jesus Christ. . . . Poverty was the watchword of Francis. Before his day religion was little more than attention to the observances of the church. He, on the other hand, was the preacher of personal piety. His love flowed to Christ, and conduct was an imitation of His sacred life. Dominic in the same manner sought to invite men to religion, preaching the gospel and teaching the truths of the Church's dogma. Francis chose to preach, but also to show forth the beauty of holiness by imitation of Christ. The end sought by the two saints alike was to stimulate piety, not by drawing men to the cloister for contemplation, but by keeping them in the world for the practice of righteousness."

The fact that the mendicant orders so often and so far fell away from the noble standard set by their founders only serves to identify them, mournfully enough, with Christianity in general ; but in spite of defects in morality and excesses in superstition their services to religion and civilization were real and important. Professor Herkless does not hesitate to say :

"The mendicants, while acting as the servants of the church, unintentionally fostered the tendency to criticize ecclesiastical pretensions and priestly professions, and to examine the validity of the dogma. Stimulated to piety, the soul found freedom and rejoiced, and in its freedom took up the task of testing authority, and the Reformation was the far-off result. Taught by the mendicants that religion must govern conduct, men listened to their doctrine, and inquired and thought, and judged."

The progress of the Franciscan and Dominican orders, and their prominence in ecclesiastical and scholastic history, are discussed by the author in a couple of interesting chapters. "In 1825, at the close of six hundred years of history, the Dominicans counted among their numbers four popes, seventy cardinals, four hundred and sixty bishops, four presidents of General Councils, twenty-five legates *a latere*, eighty apostolic nuncios, and one prince-elector of the Holy Roman Empire." The Franciscan Minorites show a shorter roll

of five popes, fifty cardinals, and a host of minor prelates; but in the realm of scholastic thought their list lengthens with such names as Alexander Hales, John Bonaventura, Duns Scotus (Doctors respectively Irrefragable, Seraphic, and Subtle), Raymond Lully, William of Occam, and Roger Bacon; as against only two great Dominican fathers, Albertus Magnus and Thomas Aquinas, "Universal" and "Angelical" though these were. On the whole, Dr. Herkless has given us a book to be commended. He "sees things steadily and sees them whole"; and reports what he sees without prejudice, and yet with appreciation and even sympathy. His wide range of reading is attested by a copious bibliography, and his consideration for students by an unusually minute index.

Another volume in the same series is a study of the life and work of Savonarola, by the Rev. George M'Hardy, D.D. It is not necessary to expect at this day any additions to our knowledge of what the great preacher of San Marco said and did in Florence in the closing years of the fifteenth century. We can only read the story again, and try to measure the potency of the motives which distracted that heroic soul. Dr. M'Hardy has made good use of his authorities, from Villari down to George Eliot and Frederick Myers; and in simple straightforward language he tells the tale of Savanarola's troubled life, from his leap into fame by the apocalyptic sermon preached at Brescia in 1486, to the final tragedy of the Piazza della Signoria in 1498. The limitations of his character are not denied, but are explained by his temperament and the conditions of the age. In justifying his resistance to the fulminations of the infamous Alexander VI., Dr. M'Hardy takes the only possible Protestant view of that world-old question. He deprecates George Eliot's criticism of Savonarola's failure to interfere on behalf of the condemned Medicean conspirators; claiming reasonably enough that the right of appeal to the Greater Council was one that he had never advocated, and further that, as an excommunicated priest, he was debarred from any suitable opportunity of moving the public mind. On the other hand, our author goes too far in becoming an apologist for Savonarola's iconoclastic zeal in consigning works of art to the flames along with the wigs and masks which were proper fuel for the "Pyramid of Vanities."

The fatal embarrassments which obscured

Savonarola's real greatness are well summed up in the concluding chapter, and assigned to the following causes: First, his attempt to combine the rôle of political director with that of religious teacher and reformer. Second, as a reformer of morals, he imposed restraints which inevitably provoked revolt. Third, he assumed a hazardous prerogative by his persistent though sincere claim to direct divine illumination. In spite of these, however, the author fairly establishes his thesis, claiming for the eloquent Fra Girolamo a place among the world's epoch-makers by virtue of "the moral passion he inspired—the feeling he awakened in a sordid, pagan age of the great ends of life, of the needs and claims of man's immortal nature, of the glory of truth and the noble endeavor for right."

In all her age-long history, the Church never had a nobler son than Anselm of Canterbury. It fell to him to illustrate the passive virtues of Christianity in a degree which could only remind men of the Founder himself. Italian by birth, Norman by adoption, English by forcible translation, this gentle soul yearned for cloistered peace, spiritual growth, and the winning of souls; but after thirty-three years of monastic life, he was coerced into accepting (if that be possible) the primacy of all England. How he bore himself in that great office; how, in the unending wrangle between Church and State, he held out with infinite patience against the blasphemous and brutal William Rufus and the cautious and unscrupulous Henry I., and won for the Church, the monarchy, and England more than any of them dreamed of,—all this, and more, is admirably set forth in the Rev. A. C. Welch's volume. Aside from the clear and consistent narrative, this little book deserves a place in literature by the felicity of its style. Nearly every page contains some bit of pungent observation, some telling comparison, some convincing exposition of motive; and all couched in chaste, spontaneous English, which rarely falters.

One fairly representative passage may be cited, from the description of the great council held at Rockingham Castle in 1095, to decide whether the Archbishop should be allowed to go to Rome to receive the pallium from the hands of Urban II., whom William the Red refused to recognize. Abandoned by his bishops, beset by cynical courtiers, threatened by the Red King, he could only pray and wait and be firm.

"And in the gathering dusk where the frail monk

sat wearied among his few supporters a sense of the dignity of this one man who alone in all England dared to show front to the dreaded Rufus crept into the minds of some among the commons. Suddenly a knight detached himself from the rest, and kneeling before the archbishop bade him be of good cheer. 'Remember how holy Job on the dungheap routed the devil and avenged Adam whom the devil had routed in Paradise.' The quaint, uncouth words went round the archbishop's heart like wine. For it is something, let a man have fought for as high ends as he will and be fully convinced of the righteousness of his cause, to know that he is not alone. Probably the knight knew little about the immediate issue of the struggle, understood little about papal claims and royal rights. But the English sense of fair-play was appealed to, and that deeper sense of the right to appeal to law against power which has rarely deserted the race. It was a day to be marked with a white stone in the cause of English liberty and English law, the day when the lustful arrogant Norman kings learned that there was a limit set to their power, and that any man, monk, priest, or layman, dared resist their will."

One erratum may be noted: on p. 50, for "St. Francis of Sales," read "St. Francis of Assisi."

JOSIAH RENICK SMITH.

#### THE PSYCHOLOGY OF PLAY.\*

The earlier work of Karl Groos on "The Play of Animals," already published in an English translation, made a profound sensation; and with the present volume on "The Play of Man," it is probably the most comprehensive and satisfactory study yet made of the psychology of play. The matter in the new book is divided into three parts—Playful Experimentation, Playful Exercise of Impulses of the Second or Socionomic Order, and The Theory of Play. The child—or the man—in playful experimentation, exercises his sensory apparatus, his motor apparatus, and his higher mental powers. Groos exhaustively considers the matter of experimentation in each of these directions. From such experimentation, a valuable training for the individual results. Not that the playful use of the various powers aims at discovery, improvement, and development; intentionally directed to useful ends, the exercise ceases to be play. Passing from individual play experimentation to playful exercise of impulses of the second or socio-nomic order, the author considers this under the divisions of fighting play, imitative play, and social play. The review is remarkably complete. The method is inductive and comparative. Play of the animal, of the child, of

the savage, and of civilized man, are brought into relation and made to contribute mutually to conclusions. In the final very brief part of the book, the theory of play is discussed. The difficulty of adequately presenting Groos's treatment in a brief notice is greatest at this point. The theory of play is considered from six standpoints—the physiological, biological, psychological, aesthetic, sociological, and pedagogical. We may briefly refer to some of these. In the explanation of play there are three views, "none of which science should neglect": (a) Play serves as a discharge for superabundant vigor; (b) Play is an opportunity for relaxation and recreation of exhausted powers; (c) Play has a teleological significance, it is a training, preparatory to the tasks of life. The author grounds the physiological theory of play upon the first and second of these, though the first is admitted to often act alone in youth. But the statement of a physiological theory, as such only, is unsatisfactory. It reduces itself largely to the propositions—we play because we have an impulse to play; we repeat the playful act until weary, because we have an impulse to repetition. To find the origin of these impulses and a basis for his teleological practice theory, the author turns to the biological standpoint. Here, in the advantage of experimental play and the action of natural selection, he finds that of which he is in search. When speaking of the theory of play from the pedagogical standpoint, Groos says: "There are two ways of regarding the relation of play to education. Instruction may take the form of playful activity, or, on the other hand, play may be converted into systematic teaching." He warns against the extreme in either method.

The book requires careful and thoughtful reading and re-reading. The matter is none of the simplest, and we may question whether it has been rendered easier by the translator. If she found the following passage as she gives it, she ought to have changed it: "She adopted the rather forward manner of speaking, practised by a boy of whom she was thrown with for a while" (p. 296). The translator is unfortunate in her rendering of geographical and ethnic terms. The *Marquise Islands*, *Molukken dwellers*, and *Botoču* are neither English nor German. But we are too thankful for having this important work in English to find much fault with a translation the preparation of which presented unusual difficulties.

FREDERICK STARR.

\*THE PLAY OF MAN. By Karl Groos. Translated by Elizabeth L. Baldwin. New York: D. Appleton & Co.

## RECENT POETRY.\*

The accumulated poetry of something like half a year is clamorous for attention, and we have selected from a considerable pile of volumes those that seem to be deserving of examination. The names are for the most part unknown to fame, although a few are poets of repute, if not of distinction. In the case of Mr. George Meredith, who must occupy the first place in this review, the distinction is unquestioned, and he has only his own perversity to thank if gratitude and admiration are not invariably linked with the respect evoked by his productions. One of the greatest and sanest spirits that have been working in the English literature of the past forty years, he has chosen, by an affection of the grotesque and obscure in expression, to estrange the larger cultivated public from his following, and to appeal only to the few who are courageous enough to force a path through the thicket of his thorn-set utterance. His endowment both as poet and thinker is proba-

\* A READING OF LIFE, with Other Poems. By George Meredith. New York: Charles Scribner's Sons.

THE SHADY WATERS. By W. B. Yeats. New York: Dodd, Mead & Co.

HARVEST TIDE. A Book of Verses. By Sir Lewis Morris, Knt., M.A. New York: T. Y. Crowell & Co.

ODES. By Lawrence Binyon. New York: M. F. Mansfield & Co.

POEMS OF THE UNKNOWN WAY. By Sidney Royce Lysaght. New York: The Macmillan Co.

THE QUEEN'S CHRONICLER, and Other Poems. By Stephen Gwynn. New York: John Lane.

TOWN AND COUNTRY POEMS. By Arthur E. J. Legge. London: David Nutt.

DEIRDRE WED, and Other Poems. By Herbert Trench. New York: John Lane.

AN INSULT IDYL, and Other Poems. By G. Constant Lounsbury. New York: John Lane.

THE VOYAGE OF ITHOBAL. By Sir Edwin Arnold. New York: G. W. Dillingham Co.

THE OXFORD YEAR, and Other Oxford Poems. By James Williams. Oxford: B. H. Blackwell.

THE BOOK OF THE HORACE CLUB, 1898-1901. Oxford: B. H. Blackwell.

THE PRAYER OF ST. SCHOLASTICA, and Other Poems. By Lady Lindsay. Boston: Small, Maynard & Co.

HEARTSEASE. A Cycle of Song. London: David Nutt.

SONG-SURF. By Cale Young Rice. Boston: Richard G. Badger & Co.

ONE DAY AND ANOTHER. A Lyrical Eclogue. By Madison Cawein. Boston: Richard G. Badger & Co.

WEEDS BY THE WALL. Verses by Madison Cawein. Louisville: John P. Morton & Co.

SONGS OF NORTH AND SOUTH. By Walter Malone. Louisville: John P. Morton & Co.

THE BOOK OF JADE. New York: Doxey's.

THE DEAD CALYPSO, and Other Verses. By Louis Alexander Robertson. San Francisco: A. M. Robertson.

POEMS. By James B. Kenyon. New York: Eaton & Mains.

ON LIFE'S STAIRWAY. By Frederic Lawrence Knowles. Boston: L. C. Page & Co.

THE GLASS OF TIME. By Charlotte Becker. Chicago: The Blue Sky Press.

THE ROSE OF DAWN. A Tale of the South Sea. By Helen Hay. New York: R. H. Russell.

bly equal to that of Robert Browning, but he has outdone even the poet of "Sordello" in the matter of reckless cacophony and darkly elliptical forms of expression. As we write these words we have in mind the last volume by Mr. Meredith that occupied our attention, the volume of "Odes" upon the major happenings of a century of French history. We recall the strange verbal monsters that guarded the approach to the thought of those fearful and wonderful compositions —

"The friable and the grumous, dizzards both" — and it is with no slight apprehension that we open the pages of "A Reading of Life," the new volume that now calls for consideration. It is pleasant to be able to say that this volume, although still typically Meredithian, reverts in some measure to the poet's earlier manner and exhibits more of the poetical graces of harmony and lucidity than we had expected. The "Reading of Life," with which the volume opens, is a set of four pieces which bid us choose between Artemis and Aphrodite, setting forth the rapture of either worship — the spiritual and the sensual — and reconciling the conflicting claims in one high synthesis.

"Not far those two great Powers of Nature speed  
Disciple steps on earth when sole they lead;  
Not either points for us the way of flame,  
From him predestined mightier it came;  
His task to hold them both in breast, and yield  
Their dues to each, and of their war be field."

This is "The Test of Manhood," to be —

"Obedient to Nature, not her slave:  
Her lord, if to her rigid laws he bows;  
Her dust, if with his conscience he plays knave,  
And bids the Passions on the Pleasures braise."

This is the substance of Mr. Meredith's deepest meditations upon the conduct of life. It is the ideal of upright, temperate, balanced manhood, recognizing the claims of both sense and spirit, alike avoiding the snare of the licentious and the ascetic. We find its deepest expression in these lines from the poem called "Foresight and Patience."

"Ay, be we faithful to ourselves: despise  
Naught but the coward in us! That way lies  
The wisdom making passage through our slough.  
Am I not heard, my head to Earth shall bow;  
Like her, shall wait to see, and seeing wait.  
Philosophy is Life's one match for Fate.  
That photosphere of our high fountain One,  
Our spirit's Lord and Reason's fostering sun,  
Philosophy shall light us in the shade,  
Warm in the frost, make Good our aim and aid."

Before taking leave of this volume, we must find room for one delicate lyric.

"They have no song, the sedges dry,  
And still they sing.  
It is within my breast they sing,  
As I pass by.  
Within my breast they touch a string,  
They wake a sigh.  
There is but sound of sedges dry;  
In me they sing."

The recent successful presentation, in a number of our largest cities, of "The Land of Heart's

Desire," has doubtless widened the circle of Mr. W. B. Yeats's readers, and all those who felt the exquisite charm of that bit of dramatic poetry will be glad to make the acquaintance of "The Shadowy Waters," the poet's latest work. This, too, is dramatic in form, but woven of a dream-tissue so impalpable that ordinary words are well-nigh powerless to convey the impression that it leaves upon the mental vision of the reader. The poet says in a poem,

"My dreams were cloven by voices and by fires;  
And the images I have woven in this story  
Of Forgael and Dectora and the empty waters  
Moved round me in the voices and the fires."

The story is of a galley of adventurers who have sailed far northward, and whose

"Sail has passed  
Even the wandering islands of the gods,  
And hears the roar of the streams where, druids say,  
Time and the world and all things dwindle out."

The sailors seek to slay the leader who has thus taken them far from the haunts of men and the hope of booty, but are restrained by the music of his magic harp. Unexpectedly a strange ship is sighted, presently captured, and its crew put to the sword. A fair woman alone is spared, and she, at first defiant, succumbs to the spell of the harp, and gives herself heart and soul to the player. Their companions left upon the captured ship, these two, filled with a vision of the land of heart's desire, where love shall be changed from "brief longing, and deceiving hope, and bodily tenderness" to "imperishable fire," speed still further northward "to the streams where the world ends." As the poem closes, Dectora puts her arms about Forgael, and thus adjures him:—

"Bend lower, O King,  
O flower of the branch, O bird among the leaves,  
O silver fish that my two hands have taken  
Out of a running stream, O morning star  
Trembling in the blue heavens like a white fawn  
Upon the misty border of the wood,—  
Bend lower, that I may cover you with my hair,  
For we will gaze upon this world no longer."

Even so summary an account as has here been attempted does wrong to the haunting beauty of this poem; for its finer qualities elude both analysis and exhibition.

One does not expect great poetry from Sir Lewis Morris, and one must be prepared to find in his work whole tracts of bald platitudine and incurable commonplace. Yet it is impossible to withhold a certain tribute of respect from a man who has through a long life so respected the art of song, and, to use his own words, "has throughout endeavoured to follow the honoured traditions of English poetry." In his new "Harvest-Tide" he has brought together his poems of recent years, and the collection includes an ode for the Victorian jubilee of 1897, a long narrative poem called "A Georgian Romance," a philosophical disquisition on "The March of Man," and a considerable variety of lesser pieces. Tennyson's "The Higher Pan-

theism" is followed — at a marked distance — in the couplets of "A New Orphic Hymn," which opens in the following fashion:

"The stars, the skies, the peaks, the deeps of the fathomless sea,

Immanent in He is all, yet higher and deeper than these."

The Tennysonian influence is apparent in many of these productions, and notably in the writer's insistence upon the spiritual struggle which man is ever called upon to wage with the brutal strain in his inheritance. One poem, "The Union of Hearts," is a paean of praise for the defeat of Spain by the United States.

"The isles once more are free,  
No more the down-trod peoples cry in vain,  
In long-unheeded pain;  
They are free, they are free once more, after rebellious years  
Of misery and tears."

In view of subsequent happenings, these lines have an unintended irony that even the writer can hardly fail to see.

Mr. Lawrence Binyon's "Odes" are eight in number, moderate in length, upon such themes as "The Bacchanal of Alexander," "The Death of Tristram," "Orpheus in Thrace," and "The Belfry of Bruges." We quote a fine passage from the "Orpheus" poem, the singer's apostrophe to his lyre.

"Ah, marvellous once was thy power  
In the marvellous days of old!  
I touched thee, and all hearts heard,  
And the snake had no thought to devour.  
And the shy fawn stayed and was bold,  
And the panther crept near in desire;  
And the toppling symplegades hung  
To hearken thy strings as I sung,  
And Argo glanced through like a bird,  
Like a swallow, to hear thee, my lyre!"

These "Odes" are not deeply impressive, but they are serious and dignified poems, with striking dramatic effects, and inspired by a noble idealism.

Mr. Sidney Royse Lysaght, the author of "Poems of the Unknown Way," is a new writer to us, and one whose first volume (if this be his first) strikes a note of austere idealism that is uncommon enough to arrest attention. It is the note of failure, in a sense, of disillusionment, and of brooding melancholy, but it is also the note of determination to make the best of spiritual defeat, and to rise above the wreck of an old faith to the plane of a new and higher hope. There is nothing finer in the volume than its dedication "To my Comrades," from which we quote.

"You, who once dreamed on earth to make your mark,  
And kindle beacons where its ways were dark;  
To whom, for the world that had no need of you,  
It once had seemed a little thing to die;  
Who gave the world your best, and in return  
No honors won, and no reward could earn!  
Sad Comrade, we were shipmates in one crew,—  
S nowhere we sailed together, you and I.

"You against whom all fates have been arrayed;  
Who heard the voice of God and disobeyed;  
Who, reckless and with all your battles lost,  
Went forth again another chance to try;

Who, fighting desperate odds yet fought to win,  
And sinning bore the burden of your sin !  
We have been on the same rough ocean tossed,  
And served the same wild captain, you and I."

Mr. Lysaght's poems are grouped in two sections,— "The Undiscovered Shore," and "A Ritual." From the former group we take "The Penalty of Love," a sonnet quite beautiful enough to be its own excuse for being.

"If love should count you worthy, and should deign  
One day to seek your door and be your guest,  
Pause ! ere you draw the bolt and bid him rest,  
If in your content you would remain.  
For not alone he enters : in his train  
Are angels of the mists, the lonely quest,  
Dreams of the unfulfilled and unpossessed,  
And sorrow, and Life's immemorial pain.

"He wakes desire you never may forget,  
He shows you stars you never saw before,  
He makes you share with him, for evermore,  
The burden of the world's divine regret.  
How wise are you to open not ! — and yet,  
How poor if you should turn him from the door."

More in keeping with the suggestion of the subtitle is such a poem as "The Ends of the Earth," with its almost Swinburnian movement. The following stanza may be said to sound the keynote of the poet's whole thought :

"When man wins truth from the years, the loss with his  
dreams he pays;  
But in time the knowledge he won but leads again to a  
dream.

And the wonder ever remains ; and a mystery more supreme  
Than the distant promised of old, is hidden in homely ways."

Mr. Lysaght's "Ritual" expresses a faith that is well represented by the following lines :

"Be it our ritual to read  
In Life our Faith, in Truth our Creed.  
Let Fear its graves tables break,  
And Love our ten commandments make.  
Let us, when heaven no light imparts,  
Our gospel seek in human hearts ;  
Our hymns of praise on children's lips ;  
In Beauty, our Apocalypse,  
And let the burdens all must bear  
In silence, be our common prayer ;  
Let every flower that cleaves the sod  
Become to us a word of God ;  
And, lifting heavenward Life's intent,  
Love be, itself, our Sacrament !"

The religious feeling of these lovely verses may seem unsatisfactory to souls stiffened by formalism and wedded to outworn creeds, but it is nevertheless religious feeling of the most vital and inspiring sort, and its sanctions spring from the deepest founts of the spiritual life.

"The Queen's Chronicler and Other Poems" is a volume of verse by Mr. Stephen Gwynn. We say "verse" advisedly, for Mr. Gwynn, although an excellent craftsman in various forms of prose, has little of the poet's inspiration, and plain sense rather than emotional quality is the salient characteristic of his measures. The title-poem is a versification of the Mary Stuart story after Brantôme. The following stanza is typical of the form, besides serving to indicate the author's attitude toward the rival queens.

"Well, there they stand, pursuer and pursued,  
Famous alike now by the common voice.  
One is the bad, no doubt, and one the good :  
In one the gods, in one the devils, rejoice.  
One has been canonised by Mr. Froude,  
The other by old Brantôme ; take your choice.  
Say, for the name that each has after death,  
Would you be Mary or Elizabeth ?"

This is the longest poem in the volume. The others are of miscellaneous sort: descriptions, personal tributes, historical episodes, and philosophical musings. "A Death Mask" is a pathetic piece, suggestive of Browning, inspired by the sight of a woman's body in the Paris Morgue.

"Those baffling eyes ! — Behind each lid,  
Each drawn-down lid, the soul shines through,  
And you can tell that they were blue.—  
And yet what message hold they hid ?  
Dumb eyes ! But he that saw them turn,  
How deep ! how soft ! and melt and yearn  
In utter love upon him bent,  
Never saw them so eloquent.  
Who shall divine ? But if her leap  
To other lands than lands of sleep  
Launch her, and he may follow, where  
He can confess till his life lies,  
Pierced through and thrilling with her eyes,  
He yet may be forgiven there."

Mr. Arthur Legge's "Town and Country Poems" are fairly described by this title. Some of the pieces evoke images of natural beauty, and the thoughts that cannot escape the reflective mind when in the presence of the woods and the fields; others betray the shrewd observation of a dweller among men, inspired to a semi-satirical philosophy by the trivial preoccupations and the feverish unrest of modern life. In both classes of poems, the manner is pleasant enough, but the technique is mechanical, and there is little of the deeper sort of poetic emotion. The author is at his best in such a piece as "Gipsy Souls," from which we will quote.

"There is a secret brotherhood, whose rules  
Are never framed, whose watchword is unknown,  
Whose dogmas flourish not in learned schools,  
Whose creed is but a precept to disown  
The wisdom of a world that names them fools ;  
A hand where brother scarce encounters brother,  
But treads the maze alone,  
Doubtful of life's enrichment with another  
To share his thought, bruised in the human press,  
And as the roving wind companionless."

"They glide like shadows through the trailing years,  
Their voice a cry from an eternal Past.  
Their laughter floats across a wave of tears ;  
They play with all the passions, and are cast  
Into Love's furnace of delights and fears ;  
But Hope's brave banner, on the tide of Sorrow,  
Floats proudly from their mast.  
They lose not Yesterday, yet win To-morrow ;  
And, where the golden sunset flames afar,  
They seek their haven in an unborn star."

These are the first and last stanzas of a poem that has given us unusual pleasure.

"Deirdre Wed" is the title poem of Mr. Herbert Trench's volume, and is longer than all the "other poems" taken together. Since Mr. Trench affects an almost Meredithian obscurity of diction, and since

Celtic legend at its best is misty in outline, the poem is a difficult one to follow, and we shall make no attempt to describe it, beyond saying that the story is told in sections by bards of several far-separated centuries. The pages that follow this poem prove more quotable. The following lyric is well deserving of reproduction :

"Come, let us make love deathless, thou and I,  
Seeing that our footing on the Earth is brief —  
Seeing that her multitudes sweep out to die  
Mocking at all that passes their belief.  
For standard of our love not theirs we take :  
If we go hence to-day  
Fill the high cup that is so soon to break  
With richer wine than they !

"Ay, since beyond these walls no heavens there be  
Joy to revive or wasted youth repair,  
I'll not bedim the lovely flame in thee  
Nor sully the sad splendor that we wear.  
Great be the love, if with the lover dies  
Our greatness past recall,  
And nobler for the fading of those eyes  
The world seen once for all."

If this message fail to prove acceptable to the soul of broader faith, there can at least be no quarrel with such counsel as is given us in "A Charge."

"Last, if upon the cold green-mantling sea,  
Thou cling, alone with Truth to the last spar,  
Both castaway  
And one must perish — let it not be he  
Whom thou art sworn to obey !"

"An Iseult Idyl, and Other Poems," by Mr. G. Constant Lounsbury, is a volume of classical and romantic echoes, with a few graceful lyrics of no definite provenance. We like the following "Ron-del" about as well as anything in the collection, although choice is difficult where all is exquisite :

"Sleep is a thornless rose upon Life's breast,  
Whose opalescent petals breathe forth rest ;  
More mellow than the moon's melodious light,  
Subtile of fragrance, fraught with strange delight  
Of fragile dreams and delicate repose,  
Sleep is a thornless rose !

"Love is a blood-red rose of poignant thorn  
Whereby the flower-soft heart is bled and torn,  
While all the crimson leaves burn brighter, gain  
New lustre from the crimson drops of pain.  
How brief its beauty ; yet, while still it glows,  
Love is a blood-red rose !"

Herodotus tells us how Neco, King of Egypt, believing Libya (Africa) to be surrounded by water, "sent certain Phoenicians in ships, with orders to sail back through the Pillars of Hercules, into the Northern Sea, and so return to Egypt." This passage is the text upon which Sir Edwin Arnold has written his long narrative poem, "The Voyage of Ithobal." The story of the journey is told by Ithobal himself, at the court of Pharaoh, after the successful accomplishment of his task. The recital fills seven days, and thus occasions a division of the poem into as many cantos or sections. The adventures of the mariners are many and various, and the author has given free scope to his picturesque invention. There are prophetic foreshadowings of Vasco da Gama and Mr. Stanley,

and the wild beasts of Africa are described in the light of modern knowledge. The story is stirring, and one can hardly escape a thrill when Gibraltar is reached on the homeward voyage.

"Here is the Ocean-Gate ! Here is the Strait,  
Twice before seen, where goes the Middle Sea  
Unto the Setting Sun and the Unknown —  
No more unknown. Ithobal's ships have sailed  
Around all Africa. Our Task is done !  
These are the Pillars ! this the Midland Sea !  
The road to Tyre is yonder."

Sir Edwin's blank verse is not distinguished, but it is fluent and vigorous. His poem is a creditable addition to the long list of his writings in verse.

In the sequence of sonnets which he calls "The Oxford Year," Mr. James Williams sings the various charms which the changing seasons bring to the beautiful city where Thames and Cherwell meet in gentle confluence. The tribute is heartfelt, as almost any page will attest.

"In thee I learned to love the toil that brings  
Forth from the treasured wisdom of the wise  
The truth that must be truth forevermore.  
In thee my soul first dared on golden wings  
Afar in empyrean realms to soar,  
And from the child first felt the man arise."

In many other forms besides that of the sonnet are the praises of Oxford set forth by this graceful writer, its legendary past renewed, and its modern humors exploited. In his lighter vein Mr. Williams is not a little suggestive of Calverley, although his fun is not quite so riotous. These verses on Chaucer may serve to illustrate the author's grave fooling. It seems that Mr. Courthope, in one of his books, says that "in one sense Chaucer is the poet of the schools." Whereby the author is thus inspired :

"Fetch me forth a cup and saucer,  
Pour the coffee ere it cools,  
Let me drink the health of Chaucer,  
Poet of the Oxford schools.

"Mr. Courthope with his far sight  
Revolutionizes us,  
Gives us Palamon and Arcite,  
Obsolete is *Aeschylus*.

"Sophocles and Jebb are owls,  
Dug by Skeat their humble grave is,  
While the Parliament of Fowls  
Vengefully repeals the Aves.

"But of all the change the best is  
That we lose Euripides,  
Hecuba, and with Alcestis  
His stout champion Heracles.

"Gleefully through Moderations  
Passmen tread the primrose path,  
Scoring in examinations  
Triumph with the Wife of Bath.

"Hand upon an English tiller  
All the stormy seas are past,  
Now the sumpnour and the miller  
Steer one safe to port at last."

This is excellent satire, and a deep meaning lies beneath its surface. More reckless in its fun is such a piece as "How I Was Ploughed in Smalls," which thus begins :

"We were ranged in long rows in those horrible halls,  
And the funk it was great though the papers were Smalls,  
And we wrote down a *patois* we called Latin Prose,  
Such as '*solus jam rosa*,' 'The sun now arose.'"

Some of Mr. Wilson's things are amazingly clever, his Dantesque description of a football match, for example, and his "Oxford Horace," of which this is a specimen :

"Fair child of mother scarce less fair,  
Go, cast these verses to the air,  
Or let the doggrel be  
The sport of flame or sea.

"Thine anger overwhelms thee sore,  
No irate God or priest of yore,  
Not even Jupiter,  
Could make so great a stir.

"'T was anger dug Thyestes' tomb  
And caused full many a city's doom,  
And in the Schools ere now  
Oft drove the hostile plough.

"To-day I'll get me down and fill  
The weary hours with golf until  
Cool tea again I get  
At Lady Margaret."

The transition is a natural one from this Horatian imitation to "The Book of the Horace Club," which also comes to us from Oxford. Mr. Williams is a member of this Club, being reckoned among its "past Arbiters," and his associates include such well-known writers as the Hon. A. M. Herbert, Professor F. York Powell, Mr. H. Belloc, Mr. Laurence Binyon, Mr. Humphry Ward, Mr. Owen Seaman, Sir Rennell Rodd, the Rev. H. C. Beeching, and Professor Courthope. Most of these writers, as well as others, are represented in the volume now published, the contents of which are written in English, French, Latin, and Greek. The poems are both grave and gay, Horatian by suggestion and finish rather than by imitation, and they include many charming pieces. Since we cannot represent all the writers, we are forced to make an invidious selection, and these verses by Mr. John Buchan must stand for the quality of the whole collection :

"O Thou to whom man's heart is known,  
Grant me my morning orison.  
Grant me the rover's path — to see  
The dawn arise, the daylight flee,  
In the far wastes of sand and sun!  
Grant me with venturous heart to run  
On the old highway wherin in pain  
And ecstasy man strives amain,  
Conquers his fellows, or, too weak,  
Finds the great rest which wanderers seek.  
Grant me the joy of wind and brine,  
The zest of food, the taste of wine,  
The fighter's strength, the echoing strife,  
The high tumultuous lists of life —  
May I ne'er lag, nor hapless fall,  
Nor weary at the battle-call.  
But when the even brings arescease  
Grant me the happy moorland peace;  
That in my heart's depth ever lie  
That ancient land of heath and sky;  
Where the old rhymes and stories fall  
In kindly, soothing pastoral.

There in the hills grave silence lies,  
And Death himself wears friendly guise,  
There be my lot, my twilight stage,  
Dear city of my pilgrimage."

Lady Lindsay has published several volumes of pleasing verse, and the last of them, now before us, is called "The Prayer of St. Scholastica, and Other Poems." Not only the title-poem, but a considerable number of the others, are suggestions from the lives of the saints, as, for example, this sonnet upon "The Portiuncula" of St. Francis :

"O little house within a house of prayer —  
Thyself a sanctuary! We softly tread  
Thy time-worn floor; we stand with bended head  
Before thy walls where every stone's more rare  
Than precious gems, for loving pilgrims there  
Have planed it smooth with kisses. Lies he dead,  
Or lives he yet? Assisi's saint, who led  
Christ's barefoot band the Master's toil to share.

"Here oft spake Francis, and his voice yet rings  
That called the swallows: 'little sisters dear.'  
Hard by, his cell with memories teems, and near  
Is the grey cave which saw him weep and pray.  
Where his soul wrestled, to the rosebush clings  
A stain of blood, as though of yesterday."

Lady Lindsay writes lyrics and ballads, as well as religious verse; it is all sincere in feeling, but rarely rises above the commonplace in expression.

The "cycle of song" called "Heartsease" (anonymous, but clearly the work of a woman), fills a dainty little volume of about sixty pages. There are nearly as many songs as there are pages, which gives us free range for our illustrative example. "A Woman's Hope" seems to be one of the best of these graceful lyrics.

"The sands of human trust run low,  
And life is all unrest;  
But the faith that fades in the doubting mind  
Lies deep in a woman's breast.

"The after-glow dies out of the skies,  
And fate like the sun is set;  
But the light that goes from the golden world  
In a woman's soul lives yet.

"The night-storm gathers o'er sea and land  
And Nature's heart beats high;  
And the Storm-master is holding fast  
The love in a woman's sigh."

Others of the songs strike a note of more passionate utterance, but the one we have quoted must do duty for the rest.

Our first acquaintance with "The Lyric Library" is made through a booklet called "Song-Surf," by Mr. Cale Young Rice. It contains such things as this description of fate :

"Nor fights she for the love of fight,  
Or viot'ry's valiant thrill;  
But ghastly to God, and godless to man,  
Bemadded of haunting Chaos' den,  
She bursts thro' barriers good or ill  
With measureless manias might."

Mr. Young can write, on occasion, more intelligibly and melodiously than this, but we are inclined, on the whole, to dismiss his poems with a reference to

"The immittigable dense void  
Of this abyss, in which all things are cloyed  
And lost in unremembered Nothingness"—

A motto to which he cannot object, since it is of his own devising.

A second volume of this "Library" is by Mr. Madison Cawein, and is called "One Day and Another." It turns out to be a re-publication, with considerable additions, of a volume called "Days and Dreams," which appeared some ten years ago. The poems of which the volume consists are connected by descriptive headlines so as to form, not exactly a continuous story, but a continuous account of the thoughts and moods of two lovers through the seasons of the year. The writer styles it "a lyrical eclogue." The maiden dies before the year is over, and the man is left to bear the winter with his grief.

"So long it seems since last I saw her face,  
So long ago it seems,  
Like some sad soul in unconjectured space  
Still seeking happiness through perished grace  
And unrealities, — a little while  
Illusions lead me, ending in the smile  
Of Death triumphant in a thorny place  
Among Love's ruined roses and dead dreams."

Mr. Cawein evidently writes too much to do himself full justice. Rather richly endowed with the poetical temperament, and aiming at the sort of mastery attained by Keats and Tennyson, he is yet willing to publish much work that is unpolished. Throughout his pages one may find, side by side with passages of true and delicate inspiration, other passages that reveal hasty composition, to say nothing of infelicitous words and jarring rhymes. This statement is as true of the volume just mentioned, which the author has had ten years to revise, as of the new volume also in our hands upon the present occasion. But we always examine Mr. Cawein's work with pleasure, for every volume affords a few lyrics, at least, that are real additions to the wealth of our national song. Such a poem as "Transubstantiation," for example, may be criticized only upon the ground that there is little new in the imagery or the sentiment. It certainly is an exquisite poem.

"A sunbeam and a drop of dew  
Lay on a red rose in the South:  
God took the thorn and made her mouth,  
Her sweet, sweet mouth,  
So red of hue, —  
The burning baptism of His kiss  
Still fills my heart with heavenly bliss.  
  
"A dream of truth and love come true  
Slept on a star in daybreak skies:  
God mingled these and made her eyes,  
Her dear, dear eyes,  
So gray of hue, —  
The high communion of His gaze  
Still fills my soul with deep amaze."

Mr. Walter Malone appears to be a poet of Tennessee, and the dedication of his "Songs of North and South" to Mr. Cawein betokens not merely personal friendship, but also a kindred in-

spiration and a similar choice of themes. It must be said that this incessant cataloguing of vegetation, and these impassioned tributes to various young women are rather cloying in their effect, and that we are glad when Mr. Malone gets away from his native South, as well as from his own sentimental experiences, and finds other themes upon which to exercise his talents. These lines upon "A Western Plain" are fairly typical of his work, and as good as anything that we have been able to find in the volume.

"A lonely white-washed farmhouse where I wait,  
A sweep of swirling cornfields, far and nigh,  
A flight of crows across a dreamy sky,  
Fast-fading morning-glories at the gate,  
A lonesome field-lark seeking for his mate.  
No hazy purple mountains meet the eye,  
No giant white-capped ocean thunders by.  
The land is quiet as the face of Fate.  
A craving for the mountains and the sea,  
A pining and a waiting evermore;  
A longing for the crags and cascades free,  
A yearning for the seaweeds of the shore;  
A hopeless hope, on cloud-swept cliffs to be,  
To hear the stormy ocean billows roar."

Unlike the work of his friend, Mr. Malone's pieces are frequently touched with social feeling, and have some outlook upon the larger world of men and events.

The author of "The Book of Jade" is a modest person who does not reveal his name. From the gloom that hangs like a pall over his vaporings we judge that he is also a very young person. Baudelaire is his model, and he sings of charnel-house subjects in measures that would have startled even the poet of the "Fleurs du Mal."

"I love all sombre and autumnal things," he tells us,

"Regal and wonderful and funereal,  
Things strange and curious and majestic,  
Whereto a solemn savor of death clings;  
Coerlilian serpents, mark'd with azure rings;  
Awful cathedrals where rich shadows fall;  
Hoarse symphonies sepulchral as a pall,  
Mad crimes adorn'd with bestial blazonings."

We have sought to realize the image of that last line, but it is beyond our powers of imagination. Perhaps the writer is making fun of us after all. We get a horrid suspicion that this is the case when we read his sonnet entitled "Ennui," and come to its petulant close.

"I sat in tall Gomorrah on a day,  
Boring myself with solitude and dreams,  
When, like strange priests, with sacerdotal tread,  
The seven mortal sins, in rich array,  
  
Came in and knelt: one old, and weak, and gray,  
One that was shrouded like a person dead,  
And one whose robes cast reddish-purple gleams  
Upon her scornful face at peace alway.  
  
They swung before me amchirs of strange gold,  
And one most beautiful began to pray,  
Dreamily garmented in pallid blue.

But I said only, — I have dream'd of you.  
Naught really is; all things are very old,  
And very foolish. Please to go away."

And when we come to the end of the volume, we even have doubts of the author's modesty, for he describes his own work as

"These paltry rhymes which loftier shall pursue  
Than aught America of high or great  
Hath seen since first began her world-wide State."

If American poetry is to have its school of decadents, this ingenious writer sets them a pace that they will find it difficult to keep.

In looking over "The Dead Calypso, and Other Verses," Mr. L. A. Robertson's volume of poems, one balks a little at such a title as "When Lulu Comes," and a little more at such futile artifice as is exhibited in the sonnet on "Golgotha," which works a sacred phrase, letter by letter, into the fabric of the verse. But these suggestions do not afford an adequate measure of Mr. Robertson's talent for serious composition, which is undeniable. And yet a sort of sturdy good sense, rather than poetic inspiration, seems to be the most befitting phrase with which to characterize his work. Take for example the double ballade, "The Man Is Nothing, the Work Is All," of which this is a specimen stanza :

"To some misleading guides we owe  
Lights that have made us retrograde;  
While others up Time's ramparts throw  
For us a shining escalade,  
By which we shall at last invade,  
Truth's glorious and eternal hall;  
Or fair or foul, in Life's crusade,  
The man is nothing, the work is all."

The expression here is rather prosaic than poetic, and many others of the pieces would require the same comment. The sentiment of the following lines is excellent, but their manner is that of the journalist at work upon a leader.

"These mongrel miscreants from o'er the sea  
Would any country, any cause betray,  
As witness our own Civil War, when they  
In scores of thousands from the flag did flee.  
Let everlasting shame be ours if we  
Should in one balance their black perjuries weigh  
'Gainst England's friendship."

We have read with much satisfaction the sonnet on that very unpoetical subject, "Dialect Verse," which thus concludes :

"The poor provincial's patois may be strong  
With the rude eloquence that stirs the soul;  
But when in rancorous rhyme, or senseless song,  
The uncouth verbs and nouns together roll  
In tangled tropes — then must I turn away,  
And let the yokel's sponsor have his say."

But this excellent literary criticism seems to lose, rather than gain, by being couched in the forms of verse.

The "Poems" of Mr. James B. Kenyon are concerned mostly with religious sentiment and the domestic life. They are always tastefully composed, and sometimes have a touch of the exquisite. "In the Market-Place" is a fair example.

"O Muse, we have piped, but none have danced,  
And now we sit in the market-place,  
(While the shadows of noon on the flags lie tranced),  
With idle fingers and drooping face.

"Why should we vex our souls to send  
Our laboring breath through the hollow reed?  
No ears are charmed, save those that bend  
To stranmel straws at the lips of greed.

"Come, let us rise from these sordid ways;  
Let us flee to the conscious woods and streams,  
And though we have fallen on evil days,  
We will dwell apart and keep our dreams."

One of Mr. Kenyon's pieces voices the desire for the appearance of "The New Poet."

"He comes not, though we tarry long;  
He comes not — and the noon is near;  
The anxious world awaits his song;  
Men hush their very hearts to hear."

Mr. Frederic Lawrence Knowles, in his volume called "On Life's Stairway," has in mind the same thought of the new poet who is one day to appear.

"When the tunesters of our time  
Learn to live before they rhyme,  
Burn their sonnets to a star,  
Love the brown earth where they are —"

When these things, and several others, shall come to pass, then the new poet will find his opportunity.

"He shall stand — with brow of flame,  
As the Hebrew prophets came,  
Shouting, as he smites the string,  
'In Jehovah's name I sing !'

Meanwhile, the ease of our poets is parlous, and evokes the following adjuration :

"O juggler with the fire divine,  
O hoarder of God's bread and wine,  
Your dark and doleful sprigs of verse  
Nod like the plumes above a hearse."

This is a very fair description of more than one of the writers reviewed in the present article, but it does not apply to Mr. Knowles, whose utterance is usually sane and robust. At his prettiest, he can write verse like this :

"O rose, climb up to her window  
And in through the casement reach,  
And say what I may not utter  
In your beautiful silent speech !  
  
"She will shake the dew from your petals,  
She will press you close to her lips,  
She will hold you never so lightly  
In her warm white finger-tips.  
  
"And then — who can tell? — she may whisper  
(While the city sleeps below),  
'I was dreaming of him when you woke me,  
But, rose, he must never know.'"

"The Glass of Time" is a very small volume of sonnets and songs by Miss Charlotte Becker. Her careful workmanship may be illustrated by "Lingua Toscana."

"With tender reverence the dying sun  
Haloes in golden peace the ancient ways  
Where treasured shrines bear witness to the days  
When art and beauty knew their laurels won  
By noble, fearless souls, whose race was run  
With dreams alone; who trod life's wondrous maze  
Through trails of glowing color — but to gaze  
On other dreams more perfect, yet undone.  
Down dusky street and narrow winding lane,  
The music of dead greatness fills the air  
With happy melody, half kin to tears —  
Even as Tuscan eyes are sad with pain,  
But Tuscan lips, through centuries of care,  
Laugh with the gayest laughter down the years!"

Miss Becker's themes are of old-world scenes, and classical motives intermingle with Alpine reminiscences. The verse is almost uniformly pleasing, and frequently touches the deeper chords of feeling.

Last upon our list comes "A Rose of Dawn," by Miss Helen Hay. This is a tragic idyl, in blank verse, of love and jealousy in the South Sea islands. It tells of

"The land

Where history is but a charming tale  
Droned by old men at twilight, future days  
Pleasantly certain as the next repast,  
Where gods and goddesses appear as birds,  
Trees, plants, or moonlight, gently rising tide,  
And shining girdle of leaves, — all homely things,  
Which hold the people's hearts."

The poem is a rather slight performance, and its sentiment seems a little sophisticated; but the story is clearly told, and the metrical form is managed with much skill.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*Vital problems of English life and politics.* Few books so well deserve reading as "The Heart of the Empire" (T. Fisher Unwin), a work from various hands, which deals with the shortcomings of modern civilization as exhibited in the English cities, London in particular. Wholly free from chauvinism and national self-opinionation, the several authors have brought to their task unusually clear vision and calm minds. Failures to grapple with the crying questions of the day by legislatures and that better class which sets the fashion in legislation, are discussed and dissected by a critical method which is never timid and yet never merely destructive. In the same breath with a merciless arraignment of methods may be found a putting forth of remedial agents, these in turn to meet with approval or condemnation in the light of fuller knowledge and comprehension. To do all this from a practical point of view, with a freedom from the methods of the doctrinaire as rare as it is delightful, is the final merit of a work which is the more certain to meet with condemnation, either loud or tacit, from the very conviction which must follow its unprejudiced perusal. The Preface of this interesting and valuable production gives the note of the whole in announcing that the Victorian Era has passed, "that new problems [are] arising with a new age," and that something more must be done than "to confront the evils of national life with the old remedies." In all the papers following, it is noteworthy that the essayists are men with university degrees, four of them being fellows of one or another college in Cambridge University, and five of them engaged in University Settlement work or activities of similar nature. Within the limits of this criticism it must suffice to give the titles of the respective treatises and the names of their authors, with the statement that the work throughout, whether in manner or matter,

is homogeneous and logically interrelated. "Realities at Home," by Mr. Charles F. C. Masterman, M.A., deals with the general problem of poverty in London, and finds there the reason for the change of the phlegmatic Englishman of tradition into the inflammable neurotic of recent London mobs; "The Housing Problem," by Mr. F. W. Lawrence, M.A., "The Children of the Town," by Mr. Reginald A. Bray, B.A., "Temperance Reform," by Messrs. Noel Buxton, B.A., and Walter Hoare, "The Distribution of Industry," by Mr. P. Whitwell Wilson, B.A., "Some Aspects of the Problem of Charity," by Mr. A. C. Pigou, B.A., and "The Church and the People," by Mr. F. W. Head, M.A., explain themselves. Then follows an important paper on "Imperialism," by Mr. G. P. Gooch, M.A., which contains not only the best summary of recent world movements and by far the most enlightening review of the South African war and its antecedent causes, but also a word or two to Americans which deserve to be learned by heart. "The descendants of the men who fought and died for the right to live their own national life under their own flag," Mr. Gooch observes, "now explain that when the authors of the Declaration of Independence declared government to derive its authority from the consent of the governed, they only meant 'the probable consent of the governed at some future time' [quoting Professor Giddings on 'Democracy and Empire'], the governors themselves being judges of the probability. And the politics are worthy of the logic. The Philippine War goes far to cancel the debt of liberty that the world owes to the United States." The volume closes with "The Past and the Future," by Mr. G. M. Trevelyan, M.A., a survey, acute and discriminating, of what England was, what she expects to become, and what the hope is for her continued existence as a moral force. It is significant in this last connection that the great English universities should grapple with problems of the vital significance of these in such a book as this.

*Views of 18th century family life.*

We do not suppose that even a discussion, or rather a *résumé* of the discussions, concerning the "Letters of Junius" will make Sir Philip Francis a person of literary note once more. Nor was Francis himself, in his private capacity, an especially agreeable letter-writer. But "The Francis Letters, by Sir Philip Francis and other members of the Family" (Dutton) is a good book notwithstanding. It is edited by Beata Francis and Eliza Keary, and although it has a "Note on the Junius Controversy by Dr. C. F. Keary," its real value consists in the great abundance of letters by the various ordinary members of the Francis family, which give us many good side-lights on English life in the second half of the eighteenth century. The most amusing letter-writer of all is Mr. Alexander Mackrabie, the brother of Lady Francis. It is true that this opinion comes in part from the fact that Mackrabie spent a number of years in America just before the

Revolutionary War. We are naturally interested in his remarks that "the people have all too violent principles of independence," that New York was a better place than Philadelphia for company and amusements, though Philadelphia was more public-spirited; that the climate was so variable that you could wear cloth clothes in the morning, at noon sit in your shirt with door or window open, and want a fur cloak at night; that if the Americans were not so hospitable they would grow immensely rich "too rich, mon ami, for your system of American polities"; and a hundred other matters. But it is not merely Mackrabie's American letters that are amusing: when he went with Sir Philip to India he did not lose his gift of wit and ease. Francis himself is a bit commonplace by comparison; still he appears in quite as excellent a light when we read that in India "in an age and country of corruption, with every opportunity of enriching himself at the expense of the Indian public, he preserved his hands and his conscience clean." There is much other good meat in the book: Burke defends his "Age of Chivalry is past and gone"; Godishall Johnson affirms that in the war times at Oxford he saw a Doctor of Divinity knock down an undergraduate with his musket; Francis tells of his election to Parliament for the ancient borough of Appleby Castle by the one elector, "after which a great dinner at the castle." In fact, the book is on the whole very interesting to those who like to read memoirs and letters for the view they give of the conditions of life of our fathers.

*True and false use in English.* In "Word and Phrase" (McClurg), Mr. Joseph Fitzgerald has made an interesting contribution to the subject of true and false use in English. Like Richard Grant White, William Dwight Whitney, George P. Marsh, and other predecessors in the same field, Mr. Fitzgerald treats language as one of the natural sciences, and one by no means inferior in interest and importance to any other whatsoever. But both as to matter and manner, he strikes out in a path of his own and is in no sense a follower of these older writers. He takes a middle route between the purists on the one hand who would have the language put under the absolute rule of Authority without appeal, as is done by the French Academy; and the philological anarchists on the other, who defy all law, and maintain that in language whatever is, is right. Mr. Fitzgerald believes that the voluntary acquiescence of the people, ruled by the classic writers of their language, is the saving element of correct speech. Moreover, he declines to accept the authority of England as superior to our own. In such cases as the effort of the English to restrict the meaning of the word "sickness" to nausea, he calls attention to the fact that it is an effort of finical connoisseurs, and entirely at variance with their own best usage, adding: "The Anglic people in their several divisions are really or virtually autonomous as regards their use of the langu-

age, and they are not subject to the language laws that may be enacted in the Isle oversea." This is a Declaration of Independence that will be acceptable to many like-minded Americans. Some of the most suggestive passages of the book are those in which the English is compared with other languages, though here one may not always agree. Especially, we must protest against such a sweeping conclusion as that the German language is easier to master than the English, because its vocabulary is more homogeneous. This is to take a most partial and puerile view of what is meant by "knowing" a language. Indeed, the author grants this himself on an earlier page by saying, "He who learns no more of a language than the child learns will remain in mental stature a child." The section devoted to "Some Faults and Excellencies of English" is one of great discrimination and even originality, the superiorities and the failings of our tongue being pointed out with equal candor. In a work devoted to correctness of diction it is a pity that the first page of the Preface should offer an example of such awkward and incorrect writing as this: "No article, except two or three, was published in the *Forum* in its first four or five years that was not corrected or revised before it went to the compositor." But such slips as this are not frequent. There is so much animation of style, such fertility and aptness in illustration, that not a page in the whole four hundred that make up the volume is dull reading.

*The American "Who's Who" in revised form.* After two years of useful existence in its first edition, "Who's Who in America" appears in revised and enlarged form (Marquis). The new volume has been prepared by Mr. John W. Leonard, under whose competent editorship the venture was first undertaken. The pages are now increased by about fifty per cent, and the names included are increased from 8,602 to 11,551. Since over seven hundred of the old names have been dropped, for death or other reasons, there are nearly four thousand new biographies. As for the old biographies, nearly all have been revised and brought down to the present year. The special features of the new edition are the statement of parentage wherever possible, and the very complete lists of the publications of the many writers included. It seems from a comparison of the two editions that three per cent is the annual mortality among men and women of achieved reputation. Since there can be few people included who are under forty years of age, this mortality is not as alarming as it first appears. Rear Admiral Selfridge (1804) has the distinction of being the oldest American of distinction now living, while Miss Margaret Potter (1881) and Miss Mary Antin (1883) are the youngest. The present addresses of the subjects are given in almost every case, a matter which has involved enormous labor, and for which readers cannot be too thankful. One man testified that through the agency of this book "he

had been enabled to open correspondence with a score of college friends whose addresses he had sought in vain for years." The statistics of birth and present residence by States are extremely interesting, New York leading both lists, with Massachusetts second, and Pennsylvania third. After these States and the District of Columbia, comes Illinois in the figures denoting present residence, although it has to be content with the eighth place in the figures for birth. About eleven per cent of the subjects are foreign born. No one of distinction seems to have been born thus far in Alaska, Arizona, Oklahoma, Wyoming, or the Dakotas. We might fill a page more with the interesting facts and deductions which this work brings into view, but space forbids us to do more than conclude this notice with an enthusiastic commendation of the publication, and a tribute to the painstaking industry that has made it one of the most indispensable of all books of reference.

*Another account  
of the man in  
the Iron Mask.*

Another book on "The Man in the Iron Mask" is the patient work of Mr. Tighe Hopkins, whose researches have been confined with some strictness to the romantically historic. But though he comes to no new conclusion in the matter, which was long ago taken from the field of vexed questions, he marshals his facts in a manner that takes the romance out of this famous story and leaves it a commonplace instance of the old French commonplace despotism. After discussing all the various myths and fables that have grown up around the reality, the author proceeds to his demonstration of the identification of the Man in the Iron Mask with one Ercole Antonio Matioli, born in Bologna on December 1, 1640, of an old and distinguished family of lawyers. He grew to be a favorite of the young Charles IV., Duke of Mantua, and aided that princeling in negotiating the sale of the important fortress of Casale to Louis XIV. of France. But Matioli played double, and betrayed the confidence and plans of *le roi soleil* in a manner that earned the enduring displeasure of that self-centred tyrant. Biding his time, Louis cajoled Matioli into custody, and in the strictest custody he remained, condemned without the un-needed formalities of a trial, until death put an end to his discomforts in the Bastile, to which he had finally been removed, on November 19, 1703. The story of this unfortunate man is told interestingly and with much vivacity, though it must be confessed the truth is not so fascinating as the lies which have been told, though doubtless equally strange. Reproductions of many portraits embellish the book, which is handsomely printed and bound. (Scribner.)

*The disease  
of life in  
great cities.*

Men of letters are not, or at least were not, commonly regarded as very practical people, at least by no means so practical as hard-headed lawyers or scientific doctors. Their opinions or exertions in law or medicine would rarely be matters of interest. But

when a lawyer or a doctor turns to letters, the boot may be on the other leg. Thus a judge condescends to show by evidence that would convince a court of law that Shakespeare's sonnets were not written by Shakespeare, and the absolute lack of interest with which his decision is greeted shows the value of his labors. We have now in "Newyorkitis" (Grafton Press), by Dr. John H. Girdner, a handling of a social topic by a literary method, namely, satire. If a doctor who lived in Chicago observed that his townsmen, on nearing the age of fifty, were apt to be getting bald, and wrote a medical treatise called "Chicagitis" tending to show that the living in Chicago caused people to lose their hair, he would in some respects resemble Dr. Girdner. For with all the display of technical language and method, this treatment of Newyorkitis amounts to nothing more than a statement of some of the general characteristics of a plutocratic civilization. Some people in New York have these characteristics, just as some people in Chicago are bald. The disease is more common in New York than elsewhere, only because New York is the largest of our great cities. So one need not expect in this book any particular cleverness in diagnosing the specific difficulties of New York. We find in this treatise little that has not been noted by the satirists of all times. And we may add that in offering a cure Dr. Girdner does not get much farther than when he describes the disease. "Culture," says he, "in its widest signification." We do not believe that he is mistaken. But it is probable that if he would indulge more largely in his own specific, he would learn that something more than a word, even in a very broad sense, is needed for the serious conditions he has in mind.

*The humors  
of English  
etymology.*

In concluding the introduction to "A Student's Pastime" in 1896, the Reverend Walter W. Skeat, Litt.D., took occasion to say, "If the reception of the present book is sufficiently encouraging, it will be easy to produce another volume, or even two more, of a like kind." The reception was sufficiently encouraging, and now we have "Notes on English Etymology" (Frowde), a volume of like kind, for the delectation of those who like to know about the bones of the language, whether living or dry. This latter volume is similar in content to the former, but it is successful in omitting, partially at least, the didacticism of its predecessor, and being of more general interest. It is supplementary both to the Etymological Dictionary from the same hand and to Dr. Murray's New English Dictionary, and at the same time it contains the material gleaned in many fields of diverse application. No one unfamiliar with Professor Skeat at his best could prophesy the amount of humor which can be set in such discussions as arise here,—this, for example: "WALLOP, to castigate. This is merely the causal use of the M. E. *walopen*, to gallop. We speak of galloping a horse, i. e., making him gallop; and the way to en-

sure his doing so is to use the whip freely. The verb to *wallop* is also used with reference to the boiling of a pot; this likewise is only a particular use of the same M. E. *walopen*, to gallop. The rapid boiling of the pot is compared to the galloping of a horse. Hence also *pot-wallop*, one who boils a pot." And so on, for half a page more. In addition to the "Notes," the work contains chapters on the language of Mexico, on words from the languages of Brazil, Peru, and the West Indies, a rough list of English words taken over into Norman French, and some observations on Anglo-French spelling. The book is bound uniformly with its predecessor. May the promised third volume not be long delayed!

*The reality  
of spiritual  
knowledge.*

In the Introduction to his five hundred-page volume on "The Foundations of Knowledge" (Macmillan), Prof. A. T. Ormond states that "some fundamental reconsideration of the whole problem of Philosophy will be one of the first duties of the century upon which the world is about to enter." After a brief survey and criticism, in the Introduction, of the intellectual movements of the past century, the author takes up the task of construction. The book is divided into three parts, "Ground Concepts of Knowledge," "Evolution of the Categories of Knowledge," and "The Transcendent Factor in Knowledge." In the first part, the notion of experience is subjected to a careful analysis, and is distinguished from consciousness, knowledge, and reality; and the problem of epistemology is set forth. In the second part, the clear distinction drawn between perceptual and conceptual space and time, and the discussion of the subject-consciousness, may be especially mentioned; while the third part shows that the transcendent is necessarily present in experience, and that, without concepts which involve the transcendent, science is unable to escape from the internal instability of the relative and achieve a stable basis of certitude. The functions of mysticism and symbolism in knowledge are also discussed in a masterly way, and the bearing of the general conclusion upon ethics and religion is traced out. The work is scholarly throughout, and while controversy is avoided, "the whole effort," as the author says, "may be regarded as a plea for the rights of the spiritual and for the reality of spiritual knowledge."

*A new biography  
of General Grant.*

Everything that we recently had occasion to say of Mr. Owen Wister's life of Ulysses S. Grant in the "Beacon Biographies" (THE DIAL, February 16, 1901, page 112) applies with equal force to Mr. Walter Allen's compendious story of the life of the soldier-president in the "Riverside Biographical Series" (Houghton, Mifflin & Co.). With entire sympathy for the great good in the man, yet without the slightest condonement for the evil his political career wrought to the nation, with a complete un-

derstanding of the virtue which steadfastness toward friends implies, yet with no denial of the fact that Grant made it a vice by carrying it beyond considerations of public duty, Mr. Allen has given an unusually accurate and significant portrait of a national hero, who with feet of clay could still lay claim to something of the stature of a god. Mr. Allen's is a book to be read and pondered over; seldom does any biography contain an equal share of plain unvarnished truth.

#### BRIEFER MENTION.

The popular series of reprints entitled the "Handy Volume Classics," published by Messrs. T. Y. Crowell & Co., is increased this year by seven new volumes. The titles are as follows: "Aurora Leigh," by Mrs. Browning; "Unto this Last," by John Ruskin; "The Oregon Trail," by Francis Parkman; a volume of "Historical Essays" by Macaulay; Southey's "Life of Nelson"; Bacon's "Essays"; and Lowell's youthful but still charming volume of "Conversations on Old Poets." Each of these volumes has a special critical Introduction by a competent hand, Professor E. G. Bourne writing of Parkman, Professor R. T. Ely writing of Ruskin, and Mr. W. H. Hudson writing of Bacon.

"The American Jewish Year Book" for 5662 (1901-02), edited by Dr. Cyrus Adler, is the third annual issue of that useful work of reference. It leaves out the directories of the previous issues, as well as the bibliography of Jewish periodicals, and new matter is provided for the vacated space. An account of the Jewish situation in Roumania is a noticeable feature of the new volume, and the list of references to the Jewish books and articles of the year is upon a larger scale than hitherto. The work bears the imprint of the Jewish Publication Society of America.

A striking illustration of the attention now paid to the needs of children in our public libraries is afforded by the "Index to St. Nicholas" which has been compiled by Miss Harriet Goss and Miss Gertrude A. Baker, and published at Cleveland by the Cumulative Index Co. The work is a dictionary catalogue of the contents of twenty-seven volumes of "St. Nicholas," and the expert hands that have prepared it have done their work in accordance with the best modern practice in indexing. Something like twenty thousand articles are catalogued, and librarians, at least, will appreciate the magnitude of the undertaking and the usefulness of the work.

Dr. John Rae's work on "Contemporary Socialism" (Scribner) was first published in 1884. Ten years ago it reappeared in a second edition, considerably enlarged, and now a third edition, with important additions, is placed before the public. The new matter of the third edition takes the form of a chapter of about fifty pages upon the historical development during the past decade of the various movements that are roughly grouped under the general name of socialism. The German developments are particularly noteworthy, although they by no means occupy the entire field. The work is distinctly the most sober, scientific, and interesting treatment of its subject now accessible to the English-speaking public.

## NOTES.

"Methods in Plant Histology," by Dr. Charles J. Chamberlain, is a recent publication of the University of Chicago Press.

"Primitive Man," by Dr. Moriz Hoernes, is the latest issue of the "Temple Cyclopædic Primers," published by the Macmillan Co.

A new edition of the handy little "Lark Classics," bound in full paste grain roan, will be issued this month by Doxey's, New York.

The publications of Mr. R. Brimley Johnson of London will hereafter be handled in this country by Messrs. M. F. Mansfield & Co., New York.

A romance by the Rev. Robert McIntyre, entitled "A Modern Apollo," will be published on the first of this month by Messrs. Jennings & Pye.

Messrs. Ginn & Co. publish a revised edition of "The First Six Books of Homer's Iliad," edited, with much apparatus, by Professor Thomas D. Seymour.

Messrs. Henry Holt & Co. publish a volume of "Supplementary Exercises to Thomas's Practical German Grammar," prepared by Mr. William Addison Hervey.

The October issue of "Noon," published by Mr. William S. Lord, Evanston, Ill., is a pleasant anthology of nonsense verse, compiled by Miss Josephine Dodge Daskam.

"The Cathedral Church of Ely," by the Rev. W. D. Sweeting, is the latest addition to "Bell's Cathedral Series" of volumes, published in this country by the Macmillan Co.

Mr. Eugene Parsons, well known as a Tennysonian scholar, is the editor of the "Astor Edition" of the "Idylls of the King," published in an attractive volume by the Messrs. Crowell.

"The Case-Construction after the Comparative in Latin," by Mr. K. P. R. Neville, is No. XV. of the "Cornell Studies in Classical Philology," published for the University by the Macmillan Co.

Messrs. T. Y. Crowell & Co. publish a neat popular reprint (three volumes in a box) of Bulfinch's ever-readable "Age of Fable," "Age of Chivalry," and "Legends of Charlemagne."

"The Messages of the Prophetic and Priestly Historians," by Mr. John Edgar McFadyen, is the latest volume in the "Messages of the Bible" series, published by Messrs. Charles Scribner's Sons.

"Adventures in Tibet," an account of exciting travel in the "forbidden land" by Miss Annie Taylor and Rev. William Carey, is announced for early publication by the United Society of Christian Endeavor, Boston.

Messrs. Doubleday, Page & Co., publishers of the important "Harriman Expedition Papers," just issued, wish us to state that the price of that work is \$15. net, instead of \$10, as printed in their advertisement in our issue of September 16.

A second series of Mr. Lewis C. Strang's "Famous Actresses of the Day in America" is published by Messrs. L. C. Page & Co. The text has upward of a score of portrait illustrations, and includes many popular favorites of the younger set.

Mr. Myron T. Pritchard has compiled, and the Lothrop Publishing Co. have issued, a pretty volume of the "Poetry of Niagara," written by various hands. We note among the authors represented the names of Mr. R. W. Gilder, Mr. W. D. Howells, H. H. Brownell,

Joseph Rodman Drake, Lord Morpeth, and M. de Heredia. Many aspects of Niagara, printed in green ink, illustrate the volume.

From Messrs. Henry Holt & Co. we have two German texts of exceptional importance. Professor Charles Harris is the editor of Lessing's "Hamburgische Dramaturgie," and Professor Julius Goebel is the editor of an excellent selection of "Goethe's Poems."

"The Evangelist" and "Rose and Ninette," in one volume, and "Jack," in two volumes, are the latest additions to the edition of Daudet published by Messrs. Little, Brown, & Co. Mr. Charles de Kay and Miss Marian McIntyre are the respective translators of these books.

An exhaustive study of "Colonial Furniture in America," by Mr. Luke Vincent Lockwood, is announced by Messrs. Charles Scribner's Sons. The work is planned as a companion volume to Mr. Mumford's "Oriental Rug," and will be extensively illustrated in artotype and half-tone.

Five little books of self-help and good counsel, all written by Mr. Orison Swett Marden, are published in a uniform set by the Messrs. Crowell. The titles are "The Hour of Opportunity," "Good Manners and Success," "Cheerfulness as a Life Power," "Character the Grandest Thing," and "An Iron Will."

"Botticelli," by Herr Ernst Steinmann, translated by Mr. Campbell Dodgson, is the sixth volume in the important series of "Monographs on Artists," published in New York by Messrs. Lemcke & Buechner. The number and beauty of the illustrations is remarkable, and the text is the work of one of the best authorities.

The first volume of an important work on "Diseases of the Intestines," by John C. Hemmeter, M.D., assisted by several contributors on special subjects, has just been published by Messrs. P. Blakiston's Son & Co. It forms the first complete treatise on the subject written by an American author. The second volume, completing the work, will be ready within a month.

"A Year of American Humor," the special feature of the "Century Magazine" during the coming season, will be inaugurated in the November issue with an illustrated "Retrospect of American Humor," written by Professor W. P. Trent. Numerous contributions from the best-known American humorists, and articles devoted to American humor of the past, will appear during the year.

The forthcoming publications of Messrs. L. C. Page & Co. include a three-volume holiday edition of Dumas's "Celebrated Crimes," illustrated in photogravure from original drawings by Mr. E. H. Garrett and from famous paintings; and two companion volumes on "Grand Opera in America" by Mr. Henry C. Lahee, and "A Critical History of Opera" by Mr. Arthur Elson, both illustrated.

The Fall announcements of Messrs. Brentano include, among numerous other titles, a translation by Mr. S. C. de Soissons of J. J. Kraszewski's "Memoirs of Countess Cosel"; "Studies of French Criminals of the 19th Century," by Mr. H. B. Irving; "Wise Men and a Fool," essays by Mr. Coulson Kernahan; a new edition of Mr. George Moore's "Confessions of a Young Man"; and elaborate reprints, illustrated in colors, of such sporting classics as "Memoirs of the Life of John Myton" and "Jorrook's Jaunts and Jollities," both by R. S. Surtees, and the "Life of a Sportsman" by "Nimrod."

## THE SEASON'S BOOKS FOR THE YOUNG.

In continuation of our Announcement List of Fall Books, in *THE DIAL* for September 16, we give the following List of Books for the Young.

*Little Men*, by Louisa M. Alcott, new edition, illus. by R. B. Birch, \$2.—*High School Days* in Harbortown, by Lily F. Wesselhoeft, illus., \$1.20 net.—*The Magic Key*, by Elizabeth S. Tilley, illus., \$1 net.—*The Captain of the School*, by Edith Robinson, illus., \$1.20 net.—*Teddy: Her Daughter*, by Anna Chapin Ray, illus., \$1.20 net.—*Four on a Farm, and how they helped*, by Mary P. Wells Smith, illus., \$1.20 net.—*The Story of a Little Poet*, by Sophie Cramp Taylor, illus., \$1.20 net.—*As the Goose Flies*, by Katharine Pyle, illus., \$1.20 net.—*Morgan's Men*, by John Preston True, illus., \$1.20 net.—*Brenda's Summer at Rockley*, by Helen Leah Reed, illus., \$1.20 net.—*Two Forty-five Minute Plays*, adapted from Miss Alcott's "Little Men" and "Little Women," by Elizabeth Lincoln Gould, each illus. by Birch, 50 cts.—*Another Flock of Girls*, by Nora Perry, new edition, illus. by Birch and Copeland, \$1.50.—*Holly-Berry and Mistletoe*, a Christmas romance of 1492, by Mary Caroline Hyde, illus. by Birch, 90 cts. net.—*The Katy Did Books*, by Susan Coolidge, new edition, illus., 5 vols., each \$1.25.—*Children's Friend Series*, 14 new vols., each illus., 50 cts. (Little, Brown, & Co.)

*The Adventures of Joel Pepper*, by Margaret Sidney, illus., \$1.50.—*Winning Out*, by Orison Swett Marden, illus., \$1.—*How They Succeeded*, life stories of successful men told by themselves, by Orison Swett Marden, illus., \$1.50.—*Camp Venture*, a story of the Virginias Mountains, by George Cary Eggleston, illus., \$1.50.—*The Last of the Flatboats*, a story of the Mississippi and its interesting family of rivers, by George Cary Eggleston, illus., \$1.50.—*An Aerial Runaway*, by William P. and Charles P. Chipman, illus., \$1.25.—*Paul Travers' Adventures*, by Samuel T. Clover, illus., \$1.25.—*Jack Morgan*, a boy of 1812, by W. O. Stoddard, illus., \$1.50.—*The Noank's Log*, a privateer of the Revolution, by William O. Stoddard, illus., \$1.25.—*The Story of the Nineteenth Century*, by Elbridge S. Brooks, illus., \$1.50.—*Under the Allied Flags*, a boy's adventures in China during the Boxer revolt, by Elbridge S. Brooks, illus., \$1.25.—*With Lawton and Roberts*, a boy's adventures in the Philippines and the Transvaal, by Elbridge S. Brooks, illus., \$1.25.—*The Defence of the Flag*, a boy's adventures in Spain and Cuba, by Elbridge S. Brooks, illus., \$1.25.—*Animals in Action*, compiled from the German of Brahm and others, illus., \$1.50.—*Mag and Margaret*, by Mrs. G. R. Alden ("Pansy"), illus., \$1.50. (Lothrop Publishing Co.)

*First across the Continent*, a concise story of the Lewis and Clark Expedition in 1802-4, by Noah Brooks, illus., \$1.50 net.—*Lem*, a New England village boy, his adventures and mishaps, by Noah Brooks, illus., \$1 net.—*The Outlaws of Horse-Shoe Hole*, a story of the Montana vigilantes, by Francis Hill, \$1 net.—*The Story of Manhattan*, by Charles Hemstreet, illus., \$1 net.—*A Son of Satsuma*, or *With Perry in Japan*, by Kirk Munroe, illus., \$1 net.—*To Herat and Cabul*, a story of the first Afghan war, by G. A. Henty, illus., \$1.25 net.—*With Roberts to Pretoria*, a story of the Boer War, by G. A. Henty, illus., \$1.25 net.—*At the Point of the Bayonet*, a story of the British conquest of India, by G. A. Henty, illus., \$1.25 net.—*The Imp and the Angel*, by Josephine Dodge Daskam, illus., \$1.25 net.—*Hans Brinker, or The Silver Skates*, by Mary Mapes Dodge, new edition, illus., \$1.50.—Books by James Baldwin, new editions, comprising: *The Story of the Golden Age*, *The Story of Siegfried*, and *The Story of Roland*, each illus. by Howard Pyle, per vol., \$1.50. (Charles Scribner's Sons.)

*Talks with Great Workers*, by Orison Swett Marden, illus., \$1.50.—*Dames and Daughters of the Young Republic*, by Geraldine Brooks, illus., \$1.50.—*Pine Ridge Plantation*, the trials and successes of a young cotton planter, by William Drysdale, illus., \$1.50.—*Little Arthur's History of Greece*, by Arthur S. Walpole, illus., \$1.25.—*Children's Favorite Classics*, new vols.: *Don Quixote*, retold by Calvin Dill Wilson; *Heart, a schoolboy's journal*, by Edmondo de Amicis; *Gulliver's Travels*, by Dean Swift; *Mopsa the Fairy*, by Jean Ingelow; *Stories from Homer*, by Alfred J.

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